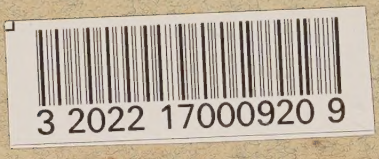
HENRY IRVING

A BIOGRAPHICAL SKETCH

AUSTIN BRERETON



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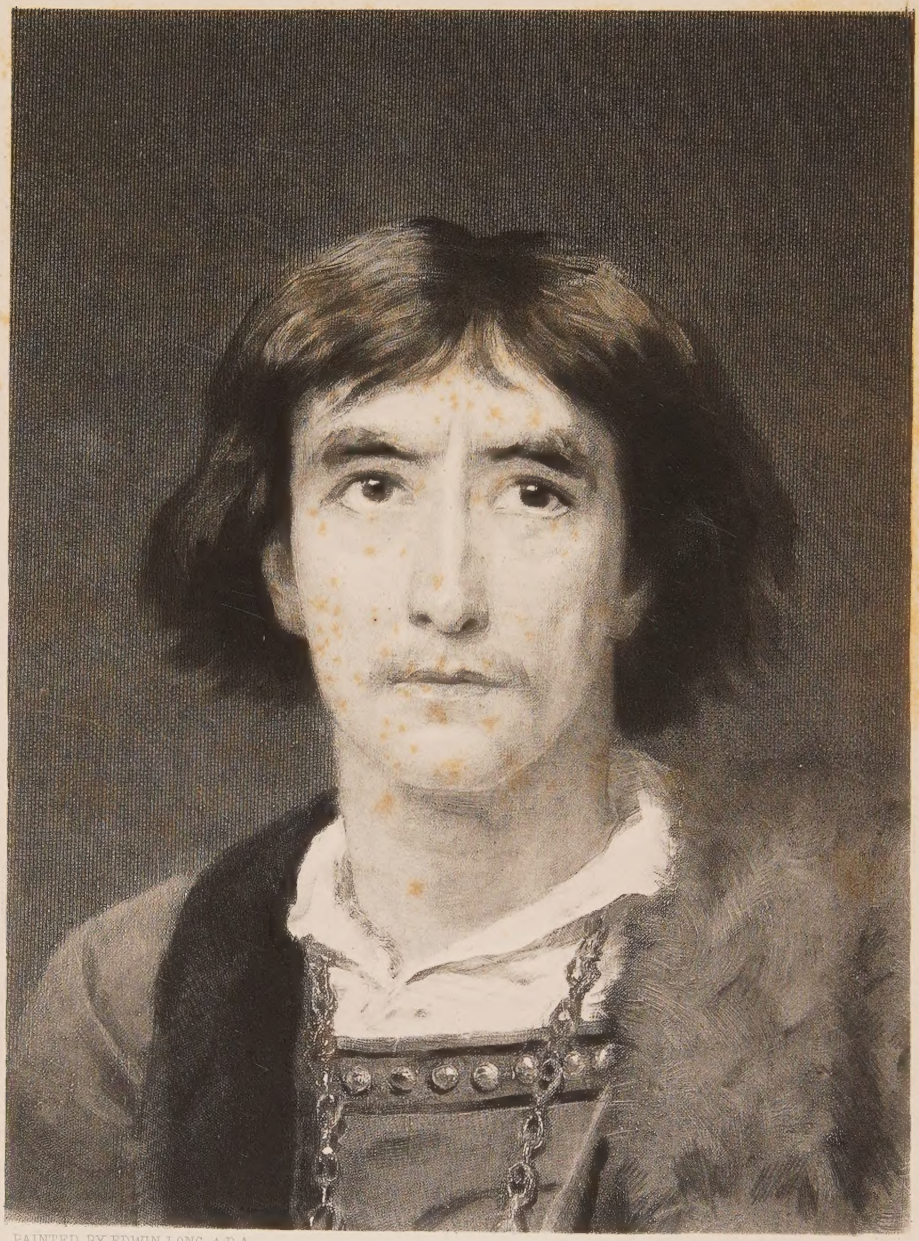

PAINTED BY EDWIN LONG A.R.A.

PRINTED BY GOUPIL & C°

IRVING AS HAMLET

HENRY IRVING

A BIOGRAPHICAL SKETCH

BY

AUSTIN BRERETON

Illustrated with Seventeen Full-page Portraits

FROM DRAWINGS BY

EDWIN LONG, R.A., J. A. McNEIL WHISTLER,
FRED. BARNARD, VAL. BROMLEY, ALF. P. TILT, J. FULLEYLOVE, AND
MRS. ALLINGHAM

LONDON
DAVID BOGUE, 3 ST. MARTIN'S PLACE
TRAFALGAR SQUARE
1883

PREFACE.

WHEN the announcement of Mr. Henry Irving's visit to the United States was first made public, it occurred to me that the playgoers of America might possibly like to be possessed of some more information concerning the career of our representative actor than had hitherto been published. The idea led to the compilation of a short biography of Mr. Irving. Then came suggestions that an authentic memoir of the actor would be welcome in England. For such a purpose more information was required, and that was eventually obtained from various sources, with the result that the first chapters of the work contain some particulars relating to the early life of the actor which will probably be new to most of my readers.

I have endeavoured to make this chronicle as accurate and as complete as possible, and I must here acknowledge my indebtedness to many friends for the generous manner in which they have given me their help. My special thanks are due to Mr. Clement Scott for the valuable collection of criticisms which he placed at my disposal. A word of thanks is also due to Mr. Samuel French, the theatrical bookseller, for his courtesy in lending me a number of old play-books, which I could not otherwise have readily obtained. Many books, pamphlets, and newspapers have been consulted in order to make this record as perfect as possible. Those which have

been of most assistance to me are—Mr. William Winter's invaluable history of the Jeffersons; the "Biographia Dramatica;" Mr. Dutton Cook's "Nights at the Play;" Mr. Charles Eyre Pascoe's "Dramatic List;" the volumes of "The Theatre" Magazine; and the theatrical notes, by Mr. Moy Thomas, in "The Daily News." The Appendix contains those articles which were too lengthy to be inserted in the text, and the publisher has added a copious index—an indispensable feature in works of reference.

Some of the pictures have been specially drawn for this book, whilst others have been prepared from time to time by the various artists. The portrait of Hamlet, which forms the frontispiece, and that of Richard III., are taken from the paintings by Mr. Edwin Long, R.A., whilst the picture by Mr. J. A. M'Neil Whistler is the original of Philip ("Queen Mary"). Richelieu was drawn by Miss H. Paterson (Mrs. Allingham); Philip ("Philip") and Macbeth are by Mr. Val Bromley; Charles I. is by Mr. Alf. P. Tilt; and Duboscq by Mr. J. Fulleylove. Mr. F. Barnard is responsible for the portraits of Digby Grant, Eugene Aram, Louis XI., Shylock, Benedick, and Miss Ellen Terry as Portia. The portraits of Vanderdecken and Mr. Irving at home are engraved from photographs by, and by permission of, Mr. Van der Weyde, and Messrs. Lock & Whitfield, of Regent Street.

A. B.

LONDON, *October* 1883.

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HENRY IRVING.

—o—

CHAPTER I.

FEBRUARY 6th, 1838–1856.

John Henry Brodribb Irving—An only son—Miss Sarah Behenna—Captain Penberthy—Early life in Cornwall—His first books—At school in London—His office life—Becomes a member of the "City Elocution Class"—Plays Wilford, in "The Iron Chest"—Acts at the Soho Theatre—Studies from life—Forms the friendship of Professor Edward Henry Palmer and Mr. Edward Clarke—His first visit to a theatre—Receives instructions for the Stage from Mr. William Hoskins—Is offered an engagement by Mr. Phelps, but declines it—Obtains an introduction to Mr. E. D. Davis, and arranges for his first appearance on the Stage.

THE earliest impressions of youth are often amongst those which have most influence in moulding character, and the early life of Henry Irving was well fitted to develop the traits which mark the artistic temperament. Born in a Somerset village; spending much of his childhood amongst the Cornish rocks and mines; and then suddenly transferred to the very heart of London before he was ten years of age—young Irving had enough experience to fill with vague aspirations the mind of an impressionable boy. John Henry Brodribb Irving was an only son, and was born on February 6th, 1838, at Keinton, near Glastonbury—hard by that famous abbey built on

the spot where the staff of Joseph of Arimathea took root, and became the famous thorn-tree which blossomed at Christmas. His father was a man of somewhat restless and undecided character, with whom the world did not prosper. It was from his mother that the child derived much of that strength of character which afterwards distinguished him. This lady was a Miss Behenna, one of six sisters of an old Cornish family. An uncommon race these Behennas must have been, judging from the specimens which still survive. With one of these ladies much of the youth of Henry Irving—all the time not spent with his mother—was passed. Sarah Behenna had married Captain Isaac Penberthy, a famous Cornish miner, whose memory still lives in the once great mining district round St. Ives, notwithstanding the changes of effort and of sentiment in the five lustres which have passed since his death. Captain Penberthy was a somewhat remarkable man,—of enormous physical strength and iron will, a true Cornishman, and a fit captain of mines,—whose will was law to his subordinates, and in whom his employers had absolute confidence. More than half-a-century ago he had gone out to Mexico to work a mine called Rel del Monte, up country from Vera Cruz. Here he brought his enterprise to a successful issue, through all the dangers incidental to the time and place, and after three years of work in the wilderness, left the mine prosperous beyond expectation, and returned to Cornwall to marry Miss Behenna, and to become the captain of four great mines. These mines lay in three parishes round St. Ives: Providence, in Lelant, Biscaswell and Spērnmore, in St. Just, and Trevega, in St. Ives. Of these works, Wheal Providence was the most successful, and under the skilful and energetic rule of Captain Penberthy, it grew to enor-

mous proportions, till the adventurers—as in the quaint language of the mines, the immediate speculators in mining enterprise are called—grew rich, and the workers in, and about the mine, numbered some two thousand souls. After the death of Captain Penberthy, in 1848, the prosperity of Wheal Providence lapsed, and to-day the stranger can but wonder at its grand proportions as he wanders amongst its ruins, and notes how the great iron cranks lie broken, and how the massive walls are sunken and overthrown; or, when coming from the St. Ives road below, he marks how the great mound of refuse cuts the blue outline of the Cornish sky. It was not without a sterling cause, and it was no small tribute from an essentially working community, that the funeral of Captain Penberthy was attended by some two thousand miners, who came from many leagues around, and that on the day of the burial no mining fires were burned throughout the confines of four large parishes.

Captain Penberthy had three children—two boys and a girl, and in this family the major part of Henry Irving's first years was passed. His mother, anxious that her boy should breathe the fresh air of her native Cornwall, rather than the confined atmosphere of central London, took him, when he was little more than a baby, to her sister in Halsetown.

It would be difficult to find, even amid Cornish wilds, a spot more desolate by nature than this same Halsetown. Between gently sloping hills, here and there burrowed with mining drift, like gigantic mole-hills, a small valley tends northwards to the sea, some two miles beyond St. Ives. The whole country-side is bare except on the east, where the hill is crowned with trees, amidst which rises an obelisk of grey granite—a local landmark of sufficient peculiarity to be worthy of notice. One Kerill, a

barrister, erected it as his tomb—though he was never buried in it—bequeathing an estate to trustees, for certain quaint ceremonies to be carried out every fifth year. At such times a band of matrons and virgins, headed by the Mayor of St. Ives in his robes, and the rector of the parish, and accompanied by musicians, walk to the summit of the hill, and, forming a circle round the obelisk, dance a merry measure and chant a psalm. Athletic sports, for which prizes are provided, complete this quaint festival.

When Henry Irving first came to Cornwall, the effects of the religious revival, which had deeply stirred the hearts of Cornishmen ten years before, existed in full force. The Cornish are naturally religious, not only with the strong faith common to all whose calling is "to go down to the great deep in ships," or to endure daily the hardships and perils of the mine, but with the tendency to spiritual insight natural to an earnest and imaginative people. Now and again we meet in the Duchy with beauties of thought and speech, of ripe appreciation of nature's mysteries, which are certainly the gifts of the poet or the dreamer. Cornwall is essentially a county of romance. Every rock has its name and story, every hill its gnome, every well its sprite. A love of the "eerie" distinguishes young and old. One of the pranks of the mischievous in Halsetown was what they called "guise-dancing," a wild riot in masks and mummery in which the villagers entered one another's houses, and frightened the children who were in bed. Ghost stories were told with great relish, especially by an ancient dame nearly a century old, who liked to terrify little Irving, and on whom he revenged himself one evening when she had gone early to bed, by suddenly appearing in her room with two of his cousins, and conducting a kind of

prayer for impenitent story-tellers, while the old dame in a fury vainly strove to reach her stick.

Thus in the midst of this wild county, full of natural beauty, and quick with fancies and legends—in a circle where the duties of life were set out straight from the Bible—with the memory of a mother far away, and vivid recollections of parting and loneliness, the poetical instincts of young Henry Irving became first awakened. It was indeed a privilege—since he was separated from his own mother—that he had the guardianship of such a woman as Sarah Penberthy, who to-day bears her eighty-three years with the vigour and dignity of a superb youth, and who, in her sweet, dignified simplicity, and stern purity, recalls the mothers of the race which created New England.

At Halsetown, Irving passed his early years, getting the best teaching which the place afforded. Life was stern and prosaic enough, as it ever is to imaginative children when their home is amongst strangers, no matter how dear those strangers may be. The boy's fancy was fed by the few books allowed in the house by the religious teaching of the time and place. The Bible, a volume of old English Ballads, and "Don Quixote," formed the library. One can easily imagine how the recital of the grand old Bible stories, or the ballads of Chevy Chase, or Sir Patrick Spens, around the hearth-place in winter, or among the daisies on the hill-side in summer, or on the great rocks overhanging Parepta sands, stimulated the boy's venturous desire to move abroad and be doing, and his longing for the stirring life of the city where his parents dwelt.

From this life of health and hope, of loneliness and picturesque beauty, the change to the stifling air and prosaic surroundings of the London streets was abrupt. Here, however, he brought

with him a constitution so strengthened by the Cornish sea-breezes that its natural iron was wrought to its temper of steel, and has since become a marvel amongst working men.

In the year 1849, the boy was placed by his father at the private school of Dr. Pinches, in George Yard, Lombard Street. Here he exhibited some of his dramatic power, and at one of the school entertainments, when the boys recited English classics and Latin verse, he wished to recite the poem of "The Uncle," the weirdness of which struck his fancy. Dr. Pinches, however, good-humouredly read the poem, and, after advising him to choose something a little less theatrical, selected Curran's "Defence of Hamilton Rowan." After some two years at this school —during which time his one enjoyment was the drama and all connected with it—he was placed in the office of a friend, where he remained for a year, learning the duties of a clerk. He then entered the office of Messrs. W. Thacker & Co., East India merchants, in Newgate Street, where he had the prospect of going after a time to India, and of eventually attaining a fair position in the world of commerce.

But, fortunately for the stage, commerce had no hold upon the affections of the boy. He wished to become an actor, and he resolutely set himself to accomplish his will. Whilst the other boys of his age and acquaintance were amusing themselves with boyish games, all the resolution of this lad was devoted to preparation for his future calling. He spent the whole of the leisure-time possible in the hard routine of the life of a city clerk, in learning plays and poems, and in studying the art of acting as much as was in his power.

There are not many boys of thirteen who earn their own living, and out of the few pence allotted for their daily nourishment

save something to buy books; who rise at four in the morning, and walk from the city to bathe in the river; who consider tea and bread and butter an excellent meal, even for a dinner; and who, after a long day in the office, spend several hours in study. This was the way young Irving lived for several years. It was a severe training, but it created that fund of indomitable energy which contributed so much to the success of after-years.

It is interesting to follow, as well as we can, across the lapse of time, the history of this enthusiasm. The following monograph, from the pen of a gentleman well known in the world of art, who was a companion of his at this time, refers to the year 1853, when Irving first became a member of what was called the "City Elocution Class":—

"Thirty years ago when acting was not such a fashionable pastime as it is now, the late Mr. Samuel Phelps was in the very zenith of his career, as manager of Sadler's Wells Theatre, producing one after another those grand Shakesperean revivals which still live in the memory of those who had the privilege of witnessing them. He was so much in earnest that he created for himself a host of worshippers. It is not too much to say that the progress of the elevation of the drama, begun by Mr. Macready, was about that period mainly due to the energy, ability, and enterprise of Samuel Phelps.

"His influence upon the young men of that time was wonderful, and in consequence, classes for the study of elocution sprang up in many of the mechanics' and other educational institutions in London. One of the most successful of these classes was held at the Institute in Gould Square, somewhere in the region of Fenchurch Street, in the city. It was formed by the late Henry Thomas, a man of much ability, who attracted to his class a

number of young men who became imbued with his love of acting. He did not set himself up as a teacher of elocution; his class was conducted on a system of mutual instruction and criticism; each member recited some piece chosen by himself, and the others noted any errors of the aspirate or inflection, of gesture or expression, and made their remarks orally after the recitation. This system worked admirably, as it caused the members to be watchful as to errors of pronunciation, and also gave them practice and confidence in extemporaneous speaking. Nothing gave Mr. Thomas greater delight than the advent of some new member who showed anything approaching histrionic ability.

"One evening a youth of some fifteen years old presented himself as a new member; his appearance was such as would make ladies say 'What a nice boy!' He was rather tall for his age, dressed in a black cloth suit, with what was called a round jacket, and deep white linen collar turned over it; his face was very handsome, with a mass of black hair, and eyes bright and flashing with intelligence. He was called upon for his first recitation, and fairly electrified the class with an unusual display of elocutionary skill and dramatic intensity. The new member was the now world-famous Henry Irving. Poor Henry Thomas has long since gone over to the majority, but had he lived he would have delighted in the thought that he had some share in fostering and developing the genius of one so deservedly esteemed as the foremost English actor of his age.

"The 'City Elocution Class,' as it was called, soon afterwards had its meetings at Sussex Hall, Leadenhall Street, and here, periodically, dramatic performances were given by the class, each member receiving tickets for distribution among his friends. The room in which the entertainments were given was

IRVING AS DIGBY GRANT (Act I.)

a commodious hall, with a good platform enclosed by a balustrade. Two five-fold screens, with a 'practical' door in each, for exits and entrances, supplied the place of scenery, and as the success of the pieces given depended more on the acting than the furniture and appointments, excellent performances were the result. The pieces played were mostly of a light character—many of them are now almost forgotten—but they were highly appreciated at the time. They consisted of 'Boots at the Swan,' 'Delicate Ground,' 'The Man with the Carpet Bag,' 'Love in Humble Life,' 'Who Speaks First,' 'Little Toddlekins,' 'A Silent Woman,' and others of a like class suitable for presentation as drawing-room performances. The new member of the 'City Elocution Class' soon became a great favourite at these meetings, every opportunity being taken to cast him for such parts as his youthful appearance would admit of. He was successful in everything he undertook, and when opportunity served he displayed unmistakable gifts. One of the rules of the class was, that each member should know the words of his part, and any one failing in this respect met with the utmost ridicule. Our young member was always letter-perfect, so that his mind was free to give due effect to the author's meaning. But it was in recitation that, at this time, he appeared to the greatest advantage, his youth being against his assumption of manly parts. One of his most successful efforts at this period was the part of Wilford, in selected scenes from 'The Iron Chest,' to the Sir Edward Mortimer of a gentleman now holding an official position in the art world. On this occasion his lines were given with such force, earnestness, and pathos, as to elicit the most enthusiastic applause. Henry Irving's dramatic aspirations were emphasised by a performance of 'The Honeymoon,' given by the class at the Soho Theatre,

when the members appeared in all the glory of tights, silk cloaks, and hats and feathers.

"Not many, perhaps, who witnessed the entertainments at Sussex Hall, and saw and admired the handsome lad with the black hair and flashing eyes, will be able to associate him with the now eminent actor; but by those who were favoured with his acquaintance then, and who have watched his remarkable career, those far-off days are regarded with the utmost interest and pleasure.

"Henry Irving's mother, like many other mothers, had a great dread of her son 'taking to the stage.' I used frequently to visit at her house for the purpose of rehearsing the scenes in which John and I were to act together. I remember her as being rather tall, somewhat stately, and very gentle. On one occasion she begged me very earnestly to dissuade him from thinking of the stage as a profession, and, having read much of the vicissitudes of actors' lives, their hardships and the precariousness of their employment, I did my best to impress this view upon him, at the same time having the strongest inclination for the 'sock and buskin' myself.

"Soon after this time, I left London to reside at Manchester, and here, while Irving was a member of John Knowles' company at the Theatre Royal, we renewed an acquaintance that has continued ever since.

"People who are profoundly ignorant on the subject, often ascribe Irving's wonderful success to luck, accident; and his success is frequently characterised as 'a fluke': the world little knows how hard he has toiled up the ladder of fame. Everything he did during the years I knew him at Manchester showed how true and painstaking an artist he was; though fond of com-

panionship, his business was his first consideration. Nothing was slurred over by him, and every effort was made to get all he could out of every part. Manager Knowles did not know how to appreciate such abilities, and, I believe, parted with him for some small consideration as to salary.

"As an illustration of the pains he took to give a life-like representation of a character, I remember him studying a part in one of John Brougham's comedies—a youth wishing to appear a man, and yet not able to repress boyish ways and habits. To aid him in studying this part, he invited the son of an actor friend to spend afternoons in his rooms; this was a youngster of about twelve (now, by-the-bye, himself a favourite actor), full of high spirits and boyish tricks, and while he was doing full justice to bread and jam, and tea and cakes, he was unconsciously the model for the character his host was to play at night. When the piece was produced, the boy's pranks were imitated in the most marvellous manner, and the truthfulness of the pourtrayal fairly delighted the audience. Another thing that added greatly to Irving's success at this time was that he was always faultlessly dressed on the stage, and the minute attention he now pays to details must be quite natural to him; for he was always most fastidious and particular in little matters which other men thought of no moment, but which no doubt helped him in a great measure.

"It has always afforded me extreme pleasure to find that success has not spoiled Irving, and that, although he now holds such a high position, he never loses an opportunity of paying some attention to old friends."

Henry Irving remained for some four years in the counting-house of Messrs. Thacker & Co., but never relaxed his efforts at

self-improvement in his chosen art. Some indication of his wisdom in choosing companions, is given by the fact that at this time two of his close friends were the late Professor Edward Henry Palmer, then a clerk in the house of Messrs. Hill & Underwood, of Eastcheap, and Edward Clarke, now a Queen's Counsel and Member of Parliament for Plymouth. Mr. Clarke had entered Dr. Pinches' school just after Irving had left. He also was fond of reciting, and came just in time to smart under the perpetual comparison with his predecessor. When Mr. Irving presided at the dinner of the Royal General Theatrical Fund in 1881, Mr. Clarke, then fresh from his political victory at Plymouth, told how the tradition of Irving's powers as a reciter at school made him hate the boy who afterwards became so close a friend, and how his hope that some ambitious effort would please the Doctor was dashed by the remark, "Ah, very good indeed, but you should have heard Irving recite it."

It is worthy of note that the actor had, in his early youth, but very few opportunities of seeing plays. He had never seen any entertainment but the bustle of a village fair, where there was not even a Punch and Judy Show, till more than a year after he came to live in London. His first experience of the theatre was a visit to Sadler's Wells, when Mr. Phelps played Hamlet. The boy never forgot this performance, and often since then he has told the friends of his later life of the profound impression it made upon his mind. Another recollection still more vivid is that of his first visit to a theatre alone. He found his way to the Adelphi, and sat in the gallery with a feeling that he was very wicked, and that the gallery would probably fall into the pit for his special punishment. Presently somebody began to talk to him. His spirits revived, and he became so absorbed in the entertain-

IRVING AS CHARLES I.

ment, which consisted of "The Haunted Man," "The Enchanted Isle," and the farce of "Slasher and Crasher," that he left the theatre with reluctance at one in the morning, after six hours' enjoyment, and got home an hour later to find his father and mother in a state of terrible anxiety. All the time of his city life he never went to the play till he had studied the piece which he was to see, and made an effort to arrange the action for himself. Much was to be learned at this time at Sadler's Wells, the only theatre that attracted Irving. In addition to the study of books and in the Elocution Class, Irving also obtained what aid he could in the way of lessons from an actor. About the year 1854, he was fortunate enough to obtain the assistance of Mr. William Hoskins, a leading actor at Sadler's Wells, who was struck with the earnestness and the comparative proficiency of the lad, and gave him assistance far beyond the ordinary lessons. To meet the convenience of the young clerk, whose day's work began at a quarter-past nine in the morning, Mr. Hoskins made what must have been a very considerable sacrifice of his habitual hours of rest—for early rising is hardly consistent with the requirements of theatrical life—and gave his young pupil his hour-long lesson from eight o'clock. Prior to his departure for Australia, where he has been ever since, Mr. Hoskins introduced Irving to Mr. Phelps, who offered him an engagement, but, as the youth wished to get experience before playing in London, Hoskins gave him a letter, saying, "You will go upon the stage. When you want an engagement, present that letter, and you will find one." Indeed, the worthy man would gladly have taken Irving with him to Australia for three years, could he have persuaded the mother to part with her boy.

For two more years Irving remained in London studying hard, and preparing himself in every way. In these two years he learned a great number of parts—a study which a few years later was of immense advantage to him. During this period, too, he studied and practised fencing—going twice a week to a school of arms kept by one Shury, in Chancery Lane. The practice in fencing he never allowed to lapse, but continued it, when in Edinburgh, under the direction of Captain Roland.

In 1856, being then between eighteen and nineteen years of age, Irving felt that the time had come when he should enter upon the practical exercise of his calling. Accordingly, he bade farewell to his London and commercial life, and, by means of Mr. Hoskins' talismanic letter, he at once procured an engagement from Mr. E. D. Davis, the old theatrical manager, who was just entering upon the management of the newly-built Lyceum Theatre, Sunderland.

CHAPTER II.

SEPTEMBER 29th, 1856–1859.

Makes his first appearance on the stage—Facsimile of the playbill—"Here's to our enterprise!"—Plays in Edinburgh for two years and a half—Meets Mr. J. L. Toole for the first time—Acts De Grignon, in "The Ladies' Battle," and Soaper, in "Masks and Faces"—Acts in Dundee and Kirkcaldy—Gives a reading at Dalkeith—Is announced to read at Linlithgow—Relates his experiences there—Is offered a London engagement—Plays Claude Melnotte for his benefit, and leaves Edinburgh—Remarkable number of parts played by him in less than three years—Complete list of the parts, and notes on some of the plays.

HENRY IRVING started for Sunderland, with only a very few pounds in his pocket, about a week before the opening of the theatre. He has often described the thrill with which he read his new stage name for the first time in the playbills, and his anxiety lest the theatre, which he found still in the hands of the workmen, should not be finished by the appointed day, September 29th, 1856. Some striking coincidences marked the great occasion. This was the first night of the new theatre, which was named the Lyceum; the first time that the play of "Richelieu" had ever been acted in Sunderland, and the first appearance in public of Henry Irving, who, singularly enough, spoke the first words in the play—"Here's to our enterprise!" A facsimile of the bill of this interesting performance is inserted in these pages.

The Sunderland engagement lasted till February, and comprised many important parts. Mr. Davis was anxious to retain the young actor in his company, but Irving was ambitious to rise,

and he obtained an engagement, which commenced on February 9th, 1857, at the Edinburgh Theatre Royal, then under the management of Mr. R. H. Wyndham.

During the spring and summer seasons of his first year at Edinburgh, Irving played with such stars as Miss Helen Faucit (now Lady Theodore Martin), Mrs. Stirling, John Vandenhoff, Charles Dillon, Madame Celeste, Benjamin Webster, and Frederick Robson. Here, too, he met that master of histrionic drollery, whose staunch friendship will always associate the name of J. L. Toole with that of Henry Irving.

After two years' hard work, Irving took his first benefit at the Theatre Royal on May 2nd, 1859, when he played De Grignon in "The Ladies' Battle." On the last night of the old Theatre Royal (May 25th, 1859), "Masks and Faces" was represented, Mr. and Mrs. Wyndham acting Sir Charles Pomander and Peg Woffington respectively, Irving appearing as Soaper. The company then migrated to Dundee and Kirkcaldy. During the short vacation of this year, Irving gave readings in Dalkeith and Linlithgow. The amusing story of his failure to draw all Linlithgow to hear "The Lady of Lyons," was told by him in the Christmas publication called "The Stage Door," in 1879:

"Many years ago I made an ambitious appeal to the public which I don't suppose anybody remembers but myself. I had at that time been about two years upon the stage, and was fulfilling my first engagement at Edinburgh. Like all young men, I was full of hope, and looked forward buoyantly to the time when I should leave the bottom rung of the ladder far below me. The weeks rolled on, however, and my name continued to occupy a useful but obscure position in the playbill, and nothing occurred to suggest to the manager the propriety of doubling my salary,

IRVING AS EUGENE ARAM.

although he took care to assure me that I was 'made to rise.' It may be mentioned that I was then receiving thirty shillings per week, which was the usual remuneration for what is termed 'juvenile lead.'

"At last a brilliant idea occurred to me. It happened to be vacation time—'preaching week,' as it is called in Scotland—and it struck me that I might turn my leisure to account by giving a reading. I imparted this project to another member of the company, who entered into it with enthusiasm. He, too, was young and ambitious. It was the business aspect of the enterprise which fired his imagination; it was the artistic aim that excited mine. When I promised him half the profits, but not before, he had a vision of the excited crowd surging round the doors, of his characteristic energy in keeping them back with one hand and taking the money with the other; and afterwards, of the bags of coin neatly tied and carefully accounted for, according to some admirable system of book-keeping by double entry. This was enough for me, and I appointed him to the very responsible position of manager, and we went about feeling a deep compassion for people whose fortunes were not, like ours, on the point of being made.

"Having arranged all the financial details, we came to the secondary but inevitable question—Where was the reading to be given? It would scarcely do in Edinburgh; the public there had too many other matters to think about. Linlithgow was a likely place. Nothing very exciting had occurred in Linlithgow since the Regent Murray was shot by Hamilton of Bothwell Haugh. The old town was probably weary of that subject now, and would be grateful to us for cutting out the Regent Murray with a much superior sensation. My friend the manager accord-

ingly paid several visits to Linlithgow, engaged the Town Hall, ordered the posters, and came back every time full of confidence. Meanwhile, I was absorbed in 'The Lady of Lyons,' which, being the play that most charmed the fancy of young actors, I had decided to read; and day after day, perched on Arthur Seat, I worked myself into a romantic fever, with which I had little doubt I should inoculate the good people of Linlithgow.

"The day came which was to make or mar us quite, and we arrived at Linlithgow in high spirits. I felt a thrill of pride at seeing my name for the first time in big capitals on the posters which announced that at 'eight o'clock precisely,' Mr. Henry Irving would read 'The Lady of Lyons.' This was highly satisfactory, and gave us an excellent appetite for a frugal tea. At the hotel we eagerly questioned our waiter as to the probability of there being a great rush. He pondered some time as if calculating the number of people who had personally assured him of their determination to be present; but we could get no other answer out of him than 'Nane can tell.' Did he think there would be fifty people there? 'Nane can tell.' Did he think that the throng would be so great that the Provost would have to be summoned to keep order? Even this audacious proposition did not induce him to commit himself, and we were left to infer that, in his opinion, it was not at all unlikely.

"Eight o'clock drew near, and we sallied out to survey the scene of operations. The crowd had not yet begun to collect in front of the Town Hall, and the man who had undertaken to be there with the key was not visible. As it was getting late, and we were afraid of keeping the public waiting in the chill air, we went in search of the doorkeeper. He was quietly reposing in the bosom of his family, and to our remonstrance replied, 'Ou,

ay, the Readin'! I forgot a' aboot it.' This was not inspiriting, but we put it down to harmless ignorance. It was not to be expected that a man who looked after the Town Hall key would feel much interest in 'The Lady of Lyons.'

"The door was opened, the gas was lighted, and my manager made the most elaborate preparations for taking the money. He had even provided himself with change, in case some opulent citizen of Linlithgow should come with nothing less than a sovereign. While he was thus energetically applying himself to business, I was strolling like a casual spectator on the other side of the street, taking some last feverish glances at the play, and anxiously watching for the first symptoms of 'the rush.'

"The time wore on. The town clock struck eight, and still there was no sign of 'the rush.' The manager mournfully counted and recounted the change for that sovereign. Half-past eight, and not a soul to be seen—not even a small boy! It was clear that nobody intended to come, and that the Regent Murray was to have the best of it after all. I could not read 'The Lady of Lyons' to an audience consisting of the manager, with a face as long as two tragedies, so there was nothing for it but to beat a retreat. No one came out even to witness our discomfiture. Linlithgow could not have taken the trouble to study the posters, which now seemed such horrid mockeries in our eyes. I don't think either of us could for some time afterwards read any announcement concerning 'eight o'clock precisely' without emotion.

"We managed to scrape together enough money to pay the expenses, which operation was a sore trial to my speculative manager, and a pretty severe tax upon the emoluments of the 'juvenile lead.' As for Linlithgow, we voted it a dull place,

still wrapped in mediæval slumber, and therefore insensible to the charms of the poetic drama, and to youthful aspirations after glory. We returned to Edinburgh the same night, and on the journey, by way of showing that I was not at all cast down, I favoured my manager with selections from the play, which he good-humouredly tolerated, though there was a sadness in his smile which touched my sensitive mind with compassion."

Mr. Irving's companion in the Linlithgow expedition was the late Mr. Edward Saker, who, for many years, was manager of the Alexandra Theatre, Liverpool.

Having accepted a proposal from the late Mr. Harris that he should join the company of the Princess's Theatre, London, Irving took his farewell benefit at the Queen's Theatre, Edinburgh, on Tuesday, September 13th, 1859. He acted Claude Melnotte to the Pauline of Miss Julia St. George on this occasion, and he was called before the curtain several times.

Between his first appearance on the stage, and the date of his leaving Edinburgh, a period of about two-and-a-half working years—Henry Irving played four hundred and twenty-eight recorded characters. William Winter, in his history of the Jeffersons, gives a list of one hundred and ninety-eight characters acted by the second Jefferson (Joseph Jefferson, 1774–1832) during the whole of that actor's career. Although the list is incomplete, Mr. Winter contrasts the number of characters with the one hundred and fifty-eight played by Charles Macklin; and Thomas Davies, in his life of David Garrick, gives the names of ninety-three parts represented by that actor. John Jackson, in his "History of the Scottish Stage," complains of having made thirty-four appearances during the first four months of 1762, at the theatre in Canongate, Edinburgh. The four hundred and

IRVING AS RICHELIEU.

twenty-eight parts played by Irving during a period of less than three years serves to show the range and capability of the actor, and the amount of work that was expected from and performed by him in his early days. These parts are here stated, together with notes on some of the plays:

Sir Arthur Lassell, Jasper Plum, and Stephen Plum, in "All that Glitters is not Gold."

Sylvius, also Orlando, in Shakespeare's comedy, "As You Like It."

Ferdinand, also Count Medora, in "Asmodeus." Two-act farce, by Thomas Archer. Surrey, June 12, 1843. Adapted from Eugène Scribe's "Part du Diable."

Herbert, in "The Advocate's Daughter."

General Duclos, in "The Avalanche."

Lord Welford, in "The Artist's Wife."

Mr. Peregrine Pyefinch, in "An Hour at Seville." Interlude by Charles Selby. Adelphi, March 10, 1858. In this piece Mrs. Barney Williams appeared in eight characters.

Richard Hargrave, in "The Anchor of Hope; or, The Seaman's Star." Drama, by Edward Stirling.

Seaweed, Lieutenant Pike, and Captain Crosstree, in Douglas Jerrold's "Black-Eyed Susan." Surrey, June 8, 1829. T. P. Cooke was the original William.

Prince Rodolph, in "The Blind Boy." Melodrama by James Kenney. Covent Garden, December 1, 1807.

Edmond De Mailly, in "Book the Third, Chapter the First." A translation from the French of Eugène Pierron and Adolphe Laferrière. Acted at the Haymarket, as the "Novel Expedient," on June 30, 1852, by Mr. Leigh Murray, Mr. Howe, and Mrs. Stirling.

Mr. Henry Higgins, also Frank Friskly in "Boots at the Swan." Farce, by Charles Selby.

Lieutenant Varley, also Captain Harcourt, in "The Boarding School."

M'Kay, and M'Intosh, in "The Battle of Inch."

Augustus, in "Barney, the Baron."

Pester, in "The Bashful Irishman."

John Beauchamp, in "Bathing." Farce, by James Bruton.

Ned Spanker, in "A Blighted Being." Farce, adapted from the French by Tom Taylor. Olympic, October 16, 1854.

Torrington, in "The Balance of Comfort." Comedietta, by Bayle Bernard. Haymarket, November 23, 1854.

Edmund Earlybrid, in "The Birthplace of Podgers." Domestic sketch, by John Hollingshead. Lyceum, March 10, 1858. J. L. Toole was the original Tom Cranky.

Beauchamp, in "Beulah Spa."

Captain Craigengelt, in "The Bride of Lammermoor," an adaption of Sir Walter Scott's romance.

Philip, in "A Bright To-morrow."

Albert, in "The Bottle Imp." Melodramatic romance, by R. B. Peake. English Opera House (Lyceum Theatre), July, 1828.

Didier, in "The Bohemians."

Davenport, in "British Legion."

Tom Tunnell, in "The Bay of Biscay."

Count Manfredi, in "Born to Good Luck; or, The Irishman's Fortune." Farce, by Tyrone Power. Covent Garden, March 17, 1832.

Mr. Crummy, in "Betsy Baker." Farce, by John Maddison Morton. Princess's, November 13, 1850.

Mr. Wildoats Heartycheer, in "The Bonnie Fishwife." Farce, by Charles Selby.

De Saubigné, in "The Carpenter of Rouen." Drama, by T. S. Jones.

Giordini, also Meynard, in "The Corsican Brothers."

Pisanio, in "Cymbeline."

The Nobleman, in "Clari, the Maid of Milan." Musical drama, by John Howard Payne. Covent Garden, May 8, 1823.

Vincent, in "The Cabin Boy." Drama, by Edward Stirling.

Frank, in "Custom and Country."

Tam Maxwell, James Birkie, and King James, in "Cramond Brig." Drama, by William H. Murray. Theatre Royal, Edinburgh, 182—.

Antoine, in "The Cagot."

Nat Nowlan, in "The Charming Polly." Drama, by J. T. Haines. Surrey, June 29, 1838.

Hortensio, also Biondello, in "Catharine and Petruchio."

Yussuff, in "Conrad and Medora." Burlesque, by William Brough. Lyceum, December 26, 1856. Toole was the original Birbanto, and Miss Marie Wilton (Mrs. S. B. Bancroft) played the fairy, Serena.

Alphonse de Nyon, in "The Creole; or, Love's Fetters." Drama, by Shirley Brooks. Lyceum, April 8, 1847.

Gruff Tackleton, in a dramatisation of Charles Dickens' "The Cricket in the Hearth."

The King, in "Charles XII." Historical drama, by J. R. Planché.

Percy, in "The Castle Spectre." Drama, by Mathew Gregory Lewis. Drury Lane, December 14, 1797. Mrs. Jordan was the original Angela. Her acting of this character did much towards securing the success of the piece.

Frederick Stork, in "The Crown Prince." Drama, by Thomas Egerton Wilks, Sadler's Wells, July 16, 1838.

Francis, in "The Crown Prince."

Dangle, in "The Critic." Farce, by Richard Brinsley Sheridan. Drury Lane, 1779.

Captain Killingly, also Captain Poodle, in Charles Selby's farce, "Catching an Heiress."

Mr. Palmerston, in "The Dumb Man of Manchester." Melodrama, by B. F. Rayner.

Count Corvenio, Antonio, and Strapado, in "The Dumb Maid of Genoa." Melodrama, by John Farrell.

Clayton, in "Dred."

Captain Templeton, in "Deaf as a Post." Farce, by John Poole, Drury Lane, February 15, 1853.

Lord Randolph, in John Home's tragedy of "Douglas."

Count d'Anville, in "Dominique, the Deserter."

Alfred Fitzfrolic, also Lord Mincington, in "The Dancing Barber." Farce, by Charles Selby. Adelphi, January 8, 1838.

Richard Penderell, in "The Dream at Sea." Drama, by J. B. Buckstone.

Mr. Ogler, in "The Drapery Question." Farce, by Charles Selby.

David Copperfield, in a dramatic version of Charles Dickens' novel.

Don José, in "Don Cæsar de Bazan." Drama, taken from the French, by G. A. A'Beckett and Mark Lemon. Princess's, October 8, 1844.

Colonel Freelove, and Lord Rivers, in "The Day after the Wedding." Farce, adapted by Mrs. Charles Kemble. Covent Garden, May 18, 1808.

Mr. John Timkins, in "The Double Dummy." Farce, by N. H. Harrington and Edmund Yates. Lyceum, March 3, 1858. Toole was the original Mr. Wellington Priddle.

Frank Topham, in "Don't Judge by Appearances." Farce, by J. M. Morton.

Octavio, in "Don Giovanni."

Rudolphus, in "The Drunkard's Doom."

Captain Seymour, in "Diamond Cut Diamond."

Adolphus Jobling, in "Daddy Hardacre." Drama, by J. Palgrave Simpson. Olympic, March 26, 1857.

Dombey, in a dramatic version of "Dombey and Son."

Walmsley, in "The Evil Genius." Comedy, by Bayle Bernard.

Colonel Mountfort, in "Ella Rosenberg." Melodrama, by James Kenney. Drury Lane, 1807.

Charles Digit, in "Every Cloud has a Silver Lining."

Claude Frollo, in "Esmeralda." Drama, by Edward Fitzball; founded on Victor Hugo's "Nôtre Dame." Surrey, April 14, 1834.

Captain Popham, in "The Eton Boy." Farce, by Edward Morton.

Captain Thompson, in "A Fascinating Individual." Farce, by H. Danvers.

Baron Longueville, in "The Foundling of the Forest. Play, by William Dimond. Haymarket, 1809.

Philario, in "Fazio." Tragedy, by the Rev. Henry Hart Milman. Surrey, December 22, 1816.

Lieutenant Mowbrey, also Toby Vanish, in "The Flying Dutchman." Drama, by Edward Fitzball.

Piers Talbot, in "The Fire Raiser." Melodrama, by George Almar. Surrey, February 21, 1831.

The Prince, in "Frankenstein."

Linton, Leybourne, Captain Lavrock, Alfred, and Ishmael, in "The Flowers of the Forest." Drama, by John Baldwin Buckstone. Adelphi, March 11, 1847. Madame Celeste was the original Cynthia.

Kenmure, in "The Falls of Clyde."

Didier, in "The French Spy."

Count de Valmore, also Alfred Seaborne, in "Fraud and Its Victims." Drama, by J. Stirling Coyne.

Lord Dalgarno, in "The Fortunes of Nigel."

Blake, in "The Fairy Circle."

Altamont, in "Forty and Fifty."

Captain Niddermannersteinchwanchoingen, in "Frederick of Prussia." Burlesque, by Charles Selby.

Carbine, Sergeant Musquetoun, and Gilderoy, in "Gilderoy." Drama, by W. H. Murray.

Charley, Young Mr. Simpson, and Harry Collier, in Buckstone's farce, "Good for Nothing." Haymarket, February 4, 1851.

Henry Bertram, Dick Hatterick, and Colonel Mannering, in a dramatic version of Sir Walter Scott's "Guy Mannering."

Bates, in "The Gamester." Tragedy, by Edward Moore. Drury Lane, 1753. Mrs. Siddons played Mrs. Beverley, Kemble acted Beverley, and John Palmer was very successful as Stukely. Moore was born in Abingdon, Berkshire, on March 22, 1711–12. He was the projector of "The World," a well-known periodical paper, which included Horace Walpole, Lord Chesterfield, and Owen Cambridge among its contributors. He died on February 28, 1757, and was buried in Lambeth Churchyard.

Luke Hatfield, in "The Gipsy Farmer." Drama, by J. B. Johnstone.

Ned Keogh, also George O'Kennedy, in "The Green Bushes." Drama, by John Baldwin Buckstone. Adelphi, January 27, 1845.

The Governor, in "The Governor's Wife." Comedy, by Thomas Mildenhall.

Evan Pritchard, in "Gwynneth Vaughan." Drama, by Mark Lemon.

Langley, in "Grandfather Whitehead." Drama, adapted by Mark Lemon. Haymarket, September 27, 1842. W. Farren is famous as the original Grandfather Whitehead.

The Organist, in "Gaberlunzie."

Don Manuel, in "Giralda." Adaptation from the French of Eugène Scribe.

Sir William Worthey, in "The Gentle Shepherd."

Marston, in "Green Hills of the Far West."

Lampedo, also Lopez, in "The Honeymoon." Comedy, by John Tobin. Drury Lane, January 31, 1805.

Mr. Furlong, in "Handy Andy." An adaptation of Samuel Lover's novel.

Guildenstern, Horatio, the King, the Priest, the Ghost, Osric, and Laertes, in Shakespeare's "Hamlet."

Philip, in "High Life Below Stairs." Farce, by the Rev. James Townley. Drury Lane, October 31, 1759. Mrs. Clive and Mrs. Abington were in the original cast. When first performed in Edinburgh, the piece met with "prodigious opposition from the gentlemen of the party-coloured regiment, who raised repeated riots in the playhouse whenever it was acted, and even went so far as to threaten the lives of some of the performers." But the riot was soon suppressed, mainly by the efforts of the Scottish nobility and gentry.

Sir Thomas Clifford, also Tinsel, in "The Hunchback." Play, by James Sheridan Knowles. Covent Garden, 1832.

Captain Lejoyeux, in "Honesty is the Best Policy." Adaptation, by Mark Lemon.

Charles, in "His Last Legs." Farce, by William Bayle Bernard. Haymarket, October 15, 1839.

Earl of Surrey, in Shakespeare's "King Henry VIII."

Charles, in Buckstone's farce, "The Happiest Day of My Life."

Lord Quaverley, in Tom Taylor's drama, "Helping Hands."

Fergus Graham, in Westland Marston's drama, "A Hard Struggle."

Cyril Baliol, in "Hamilton of Bothwellhaugh."

Smatter, in "Hunting a Turtle." Farce, by Charles Selby.

Black Frank, the Duke of Argyle, and Reuben Butler, in "The Heart of Midlothian."

Lykon, also Myron, in "Ingomar."

Charles, in "The Irish Tutor."

Sir Charles Lavender, in "The Irish Tiger."

Victor Dubois, in "Içi On Parle Français." Farce, by T. J. Williams. Adelphi, May 9, 1859.

Armstrong, also Orson, in "The Iron Chest."

Sir Reginald Frondebœuf, in a dramatic version of Sir Walter Scott's "Ivanhoe."

Earl of Sussex, in "The Idiot Witness." Melodrama, by John Thomas Haines. Coburg Theatre, 1823.

Henry Travers, in "The Irish Emigrant." Comic drama, by John Brougham.

Mackenzie, also Captain Dixon, in Buckstone's farce, "The Irish Lion."

Coquin, in Buckstone's drama, "Isabelle."

Captain Herbert, in "Irish Assurance." American farce, written for Mr. and Mrs. Barney Williams.

Connor, also M. Voyage, in "Ireland as It Was."

Captain Florvil, in "The Invincibles." Musical farce, by Thomas Morton.

Kelly, in "Ida May."

George Lane, in "The Irish Post." Comic drama, by James Robinson Planché. Haymarket, February 28, 1846.

Malden, in "Irish a Honey."

Sir Richard Wroughton, in "The Jacobite." Comic drama, by J. R. Planché.

Sigismund Fanshawe, in "Jessy Vere."

Belmour, in "Jane Shore." Tragedy, by Nicholas Rowe. Drury Lane, 1713.

Lucille, in "Joan of Arc."

Baron Fitzjeffrey, also Mayfly, in "John Overy." Melodrama, by Douglas Jerrold.

George Heriot, also the Counsel for the Prosecution, in "Janet Pride." Drama adapted by Dion Boucicault. Adelphi, February 5, 1855.

Dumouchard, in "The Jersey Girl."

José Rimiero, in "Jack Robinson and his Monkey." Melodrama, by C. Pelham Thompson. Surrey, August 20, 1829.

Curan, in Shakespeare's "King Lear."

Philip, King of France, in Shakespeare's "King John."

Colonel Vane, in "The King's Wager." Drama, by Thomas Egerton Wilks. Victoria Theatre, December 11, 1837.

Duke de Chabonnes, in "The Knight of Arva." Comic drama, by Dion Boucicault.

Sir Almeric, in "King René's Daughter." Drama in one act, from the Danish of Henrik Hertz, rendered into English verse by the Hon. Edmund Phipps.

Franquille, in "The King of the Peacocks."

Wayland Smith, in a burlesque, by William Brough, of Sir Walter Scott's "Kenilworth."

Claude Melnotte, Beauséant and Captain Gervais, in "The Lady of Lyons."

Captain Amersfort, in "The Loan of a Lover." Vaudeville, by J. R. Planché. Madame Vestris was the original Gertrude.

Tristan, also Coitier, in "Louis XI."

Sir Charles Lavender, also Mr. Bookly, in "The Ladies' Club." Farce, by Mark emon.

Mr. Simon Hornblower, in Benjamin Webster's farce, "The Laughing Hyena."

Wyndham Bowyer, in "The Lonely Man of the Ocean." Drama, by Thomas G. Blake.

Ned Martin, in "The Lost Ship." Nautical drama, by Thompson Townsend. T. P. Cooke was the original Ben Trenant.

Sir Charles Howard, and Captain Maydenblush, in "The Little Treasure."

Charles, in "The Lottery Ticket." Farce, by Samuel Beazley. Drury Lane, December 13, 1826.

Squire Chase, also Charles Maydew, in "Luke the Labourer." Drama, by J. B. Buckstone.

Malcolm Graeme, in a drama adapted from Sir Walter Scott's poem, "The Lady of the Lake."

Henry Wentworth, in "The Last Man." Drama, by George Dibdin Pitt.

Lord Darnley, Earl Lumley, and Will Elliott, in "Lord Darnley." Drama, by T. E. Wilks. Surrey, September 11, 1837.

Louis, in "Like and Unlike." Drama, by J. M. Langford and W. J. Sorrell. Adelphi, April 9, 1856.

Phillip Amory, in "The Lamplighter."

Neville, also Waller, in "The Love Chase." Comedy, by J. S. Knowles. Haymarket, 1837.

Sparkler, in "Little Dorrit."

Dazzle, also Charles Courtly, in "London Assurance." Play, by Dion Boucicault. Covent Garden, March 4, 1841.

Ulrick, in "Love." Play, by J. S. Knowles. Covent Garden, 1839.

The Wolf, in a pantomime, "Little Bo-Peep."

André, in "Luçille." Drama, by Bayle Bernard. Lyceum, April 4, 1836.

Gustave de Grignon, in "The Ladies' Battle."

Lorain, in "The Lost Husband." Drama, adapted from the French, by Charles Reade. Strand, April 26, 1852.

Lord Lyndsay, also Jasper Drysdale, in "Mary Queen of Scots. Historical drama, by William H. Murray. Edinburgh, October 3, 1825.

Layton, Rosse, Banquo, and Macduff, in Shakespeare's "Macbeth."

Jupiter, in "Midas." Burlesque, by Kane O'Hara. Covent Garden, 1764.

Captain Gasconade, in "The Mysterious Stranger."

Salarino, also Bassanio, in Shakespeare's "The Merchant of Venice."

Adrien, in "Music hath Charms."

Oakheart, in "My Poll and my Partner Joe."

Brozzo, and Gianetto Sampiero, in "Matteo Falcone." Drama, adapted from the French, by W. H. Oxberry. English Opera House (Lyceum Theatre), June 6, 1836.

Philip D'Arville, in "Michael Erle." Drama, by T. E. Wilks. Surrey, December 26, 1839.

Jason, in "Medea."

De Ferney, in "Memoirs of the Devil."

Algernon, in the "Maid with the Milking-Pail." Comic drama, by J. B. Buckstone.

Mr. Frederick Younghusband, also Mr. Lionel Lynx, in Buckstone's comedy "Married Life."

Maxwell, in "Mother and Child are Doing Well." Farce, by J. M. Morton.

Antoine Deval, in "The Midnight Watch." Drama, by J. M. Morton.

Henry Desgrais, in Buckstone's farce, "Mischief-Making."

Briefless, in "The Middle Temple." Farce, by R. B. Peake. English Opera House, July, 1828.

Captain Dudley Smooth, in "Money." Comedy, by Lord Lytton. Haymarket, 1840.

Markland, in "Marie Ducange." Drama, by Bayle Bernard. Haymarket, May 29, 1841.

Snarl, also Soaper, in "Masks and Faces." Comedy, by Charles Reade and Tom Taylor. Haymarket, 1852.

Mowbray, in "Mind Your Own Business." Drama, by Mark Lemon. Haymarket, April 24, 1852.

Selva, in "Masaniello." Burlesque, by Robert B. Brough.

Edward Waverley, in "My Wife's Mother." Farce, by Charles Mathews.

Mr. Tonnish, in "The Middy Ashore." Farce, by Bayle Bernard. English Opera House, May 23, 1836.

James Greenfield, in "The Momentous Question." Drama, by Edward Fitzball. Lyceum, June 17, 1844.

Egerton, in "The Man of the World." Comedy, by Charles Macklin. First acted in Ireland, in 1764, under the title of "The True-Born Scotchman." Its performance in London was prohibited through the prejudice of Mr. Capell, the sub-licenser of the Theatres Royal. At the time of this gentleman's death the manuscript had lain at the Lord Chamberlain's office for ten years. The license for its performance was eventually granted upon the alteration of its title. It was produced at Covent Garden on May 10, 1781, Macklin, of course, acting Sir Pertinax Macsycophant.

Mr. Langford, in Maddison Morton's farce, "My Precious Betsy."

Count de Provence, in an adaptation of Giacometti's "Marie Antoinette."

Frederick de Courcy, in "The Marble Heart." Romance, by Charles Selby. Adelphi, May 22, 1854.

Wrangle, in "The Man with the Carpet Bag." Farce, by Gilbert Abbot A'Beckett.

Herbert Manifest, in "Marriage a Lottery." Comedy, by Charles Dance.

Don Pedro, in "The Muleteer of Toledo." Drama, by J. M. Morton.

The Marquis de Brancador, in "Mephistopheles." Extravaganza, by Robert Brough and Sutherland Edwards.

Fabian Leslie, in "The Miller of Whetstone." Farce, by T. E. Wilks.

John Brush, in "Mr. and Mrs. Pringle." Farce, by Don T. de Treuba Cosio.

Secretary Sampson, in "The May Queen."

Captain Touchwood, in "My Aunt's Husband." Farce, by Charles Selby.

Lieutenant Bowling, in "The Milliner's Holiday." Farce, by J. M. Morton.

Gaston de Montclar, in "Marianne the Vivandière." Drama, by L. Phillips.

Fernando, in "The Maid and the Magpie." Burlesque, by Henry J. Byron. Strand, October 11, 1858.

George, in "The Miller's Maid." Melodrama, by John Faucit Saville.

D'Aubigné, in "The Man with the Iron Mask." Adaptation, by W. J. Lucas.

Captain Burnish, in "The Nervous Man." Farce, by Bayle Bernard.

Flipper, in "Number One, Round the Corner." Farce, by William Brough.

Ned O'Grady, in "Norah Creina." Drama, by Edward Stirling.

Marquis de Treval, in "Not a Bad Judge." Comic drama, by J. R. Planché.

Nicholas, also Mantellini, in a dramatic version of Charles Dickens' "Nicholas Nickleby."

The Duke de Vendome, in "Nothing Venture, Nothing Win." Farce, by J. Stirling Coyne.

Sydenham Simmerton, in "An Object of Interest." Farce, by J. H. Stocqueler.

Charles Benedict, in "The Old Gentleman." Farce, by Benjamin Webster. Olympic, November 19, 1832.

Monks, in a dramatic version of Charles Dickens' "Oliver Twist."

Henry Seymour, in "Our Gal." Farce, by S. D. Johnson.

Montano, the Messenger, and Cassio, in Shakespeare's "Othello."

Hal Harsfield, in "The Ocean of Life." Nautical drama, by J. T. Haines. Surrey, April 4, 1836. T. P. Cooke was the original Mat Merriton.

Frederick, in "Old Joe and Young Joe." Farce, by John Courtney.

Marquis de Ligny, in "Our Wife." Comic drama, by J. M. Morton.

Colonel Albert, in "Our Mary Anne." Farce, by J. B. Buckstone.

Lieutenant Fusile, also Mr. Somerhill, in "P. P.; or, The Man and the Tiger." Farce, by Tom Parry. Adelphi, October 21, 1833.

Berthier, also De Cevennes, in "Plot and Passion." Drama, by Tom Taylor. Olympic, October 17, 1853.

Camillo, in "Perdita; or, The Royal Milkmaid." Burlesque, by William Brough. Lyceum, September 15, 1856. The author played Polixenes in the first performance of this piece, making his first appearance on the stage in that character. Toole, as Autolycus, and Miss Marie Wilton (Mrs. Bancroft), as Perdita, were also in the original cast.

Leander, in "The Padlock." Comic opera, by Isaac Bickerstaffe, music by Charles Dibdin; the plot is taken from Cervantes' novel, "The Jealous Husband."

Lieutenant Griffiths, the Captain, and the Pilot, in "The Pilot." Nautical drama, by Edward Fitzball, founded on J. Fenimore Cooper's novel of the same name.

Harry Stanley, in "Paul Pry." Comedy, by John Poole. Haymarket, September 13, 1825.

Henry, in "Paddy Miles' Boy."

Dubois, in "Peter Bell, the Waggoner." Drama, by J. B. Buckstone.

Charles Paragon, in "Perfection." Comedietta, by Thomas Haynes Bayly. Drury Lane, March 15, 1830. This piece was dedicated to the Marchioness of Londonderry, who acted Kate O'Brien in "Perfection," on January 1, 1831, in some Christmas festivities given at Drakelow.

Lister, in "The Patrician's Daughter." Tragedy, by Westland Marston. Drury Lane, December 10, 1842.

An Ogre, and also a Demon, in "Puss in Boots." Pantomime.

Minos, in "Pluto and Proserpine." Burlesque, by Francis Talfourd.

Rosanne, in "Perourou, the Bellows Mender, and the Beauty of Lyons." Drama, by W. T. Moncrieff. Sadler's Wells, February 7, 1842.

Sir George, in "A Pleasant Neighbour." Farce, by Mrs. Eliza Planché.

Colonel Pazzi, in "A Prince for an Hour." Farce, by J. M. Morton.

Augustus Burr, in "The Porter's Knot." Drama, by John Oxenford. Olympic, December 2, 1858.

Walter Warren, in "A Poor Girl's Temptation."

Charles Edward, in "Prince Charles Edward Stuart."

Lieutenant Wentworth, in "Queen Mary's Bower." Comedy, by J. R. Planché. Haymarket, October 10, 1846.

Francis Osbaldiston, Rashleigh, and Rob Roy, in "Rob Roy."

Catesby, Henry VI., and Richmond, in Shakespeare's tragedy, "Richard III."

Paris, also Tybalt, in Shakespeare's tragedy, "Romeo and Juliet."

Carlos, in "The Revenge." Tragedy by Edward Young, LL.D. Drury Lane, 1721.

De Lacy, in "Rory O'More." Drama, founded on Samuel Lover's romance of the same name.

Bolding, in "The Rendezvous." Farce, by Richard Ayton; adapted from the French. English Opera House, September 21, 1818.

Alonzo, also the Duke, in "Rule a Wife, and Have a Wife." Comedy, by John Fletcher, 1640.

The Gamekeeper, also Alfred Highflyer, in "A Roland for an Oliver." Comic drama, by Thomas Morton.

Raymond, also Jacques, in "Raymond and Agnes."

Charles, in "Robert Macaire."

Marquis de Preville, in "The Rival Pages." Farce, by Charles Selby.

Frinlan, also Baron Hoffman, in "The Rag-Picker of Paris." Drama, by Edward Stirling. Surrey, June 23, 1847.

Cummin, in "King Robert the Bruce." Drama, by John Kerr and M. Corri.

Captain Nugent, in "The Rifle Brigade."

Orleans, also Louis XIII., in Lord Lytton's "Richelieu."

Unit, in "Rural Felicity."

Frank Floss, in "Raby Rattler." Drama, by Edward Stirling.

Captain Beaugard, in "The Review, or, The Wags of Windsor." Musical farce, by George Colman, the Younger. Haymarket, September 2, 1800.

Faulkland, also Captain Absolute, in "The Rivals." Comedy, by Richard Brinsley Sheridan. Covent Garden, 1775.

Toby Heywood, in "The Rent Day." Drama, by Douglas Jerrold.

Jeremy, in "She Stoops to Conquer." Comedy, by Oliver Goldsmith. Covent Garden, 1773.

Dunbilk, in "Still Waters Run Deep." Comedy, by Tom Taylor. Olympic, May 14, 1853.

Count Wintersen, also Francis, in "The Stranger." Drama, altered from the German, "Misanthropy and Repentance," of Augustus Von Kotzebue, by Benjamin Thompson. Drury Lane, March 24, 1798.

M. de Rosamburt, in "The Somnambulist." Drama, by W. T. Moncrieff. Covent Garden, February 19, 1828.

Somerdyke, in "The Slave." Operatic drama, by Thomas Morton.

Andrew Hopley, in "Susan Hopley." Drama, by George Dibdin Pitt.

Frederick, in "The Scholar." Farce, by J. B. Buckstone.

Horace Mordaunt, in "Sixteen String Jack; or, The Knaves of Knaves' Acre." Drama, by T. E. Wilks.

Captain Shortcut, in "The Spitfire." Farce, by J. M. Morton.

Captain Spoff, in "Shocking Events." Farce, by J. B. Buckstone.

Darville, in "The Spitalfields Weaver."

Mr. Charles Chester, also Mr. Narcissus Boss, in "Single Life." Comedy by J. B. Buckstone.

Sandford, also Charles Franklin, in "Sweethearts and Wives." Comedy, by James Kenney. Haymarket, July 7, 1823.

Dupuis, in "The Secret."

Captain Vauntington, also Mr. Nicodemus, in "The Spectre Bridegroom." Farce, by W. T. Moncrieff. Drury Lane, July 2, 1821.

Frank Vincent, in "The Serious Family."

Henry Frampton, in "Sandy MacDonald."

Robert Vaughan, in "Saint Mary's Eve." Drama, by Bayle Bernard. Adelphi, January 10, 1838. Madame Celeste made a great success in the character of the heroine, Madeline, and the author dedicated the play to her.

Francis Baron Trenck, in "Saint Patrick's Eve." Drama, by Tyrone Power.

Calverton Hal, in "State Secrets." Farce, by T. E. Wilks.

Captain Vivid, in "The Siamese Twins." Farce, by G. A. A'Beckett.

Prince, in "The Sentinel." Musical burletta, by J. M. Morton.

Tagg, in "The Spoiled Child." Farce, produced at Drury Lane, on March 22, 1790, the benefit night of Dora Jordan, who then played Little Pickle. The authorship has been attributed to Mrs. Jordan, to John Ford, and to Isaac Bickerstaffe respectively. When the farce was performed in Liverpool, in 1790, it was repeatedly advertised as the work of the latter gentleman.

Venoma, a spiteful fairy (a female part), in "The Sleeping Beauty." Pantomime.

Samuel, in "Samuel in Search of Himself." Farce, by J. Stirling Coyne, and H. C. Coape.

Hans Moritz, in "Somebody Else." Farce, by J. R. Planché.

Malfort, junr., also Frank Heartall, in "The Soldier's Daughter. Comedy, by Andrew Cherry. Drury Lane, 1804.

Roslyn, in "Saint Clair of the Isles."

Lord Lovel, in "Spring Gardens."

Luke Brandon, in "Self-Accusation, or, A Brother's Love." Drama, by Mark Lemon.

Mr. Bromley, in "Simpson & Co." Farce, by John Poole. Drury Lane, January 4, 1823.

Charles Clinton, also Mathew Bates, in "Time Tries All." Drama, by John Courtney. Olympic, September 4, 1848.

Delorme, in "'Twas I." Farce, by John Howard Payne. Covent Garden, December 3, 1825.

Athos, in "The Three Musketeers." Drama, founded on the romance of the same name, by Alexander Dumas.

Henry, in "Teddy the Tiler." Farce, by G. Herbert Ridwell.

Hortensio, Biondello, and Petruchio, in Shakespeare's comedy, "The Taming of the Shrew."

Fontaine, in "Thérèse; or, The Orphan of Geneva." Drama, adapted from the French, by J. H. Payne.

John Bull, in "The Two Gregories." Farce, adapted from the French, by Thomas Dibdin. Surrey, Easter, 1821.

Phillipot, in "The Trumpeter's Daughter." Farce, by J. Stirling Coyne.

Alfred, also Mat Ironhand, in "Tom Cringle." Drama, by Edward Fitzball. Surrey, May 26, 1834. T. P. Cooke was the original Tom Cringle.

George Acorn, also Fenton, in "The Toodles."

Appius Claudius, and a Soldier, in "Virginius." Tragedy, by James Sheridan Knowles. Covent Garden, 1820.

Macaire, in "Victorine." Drama, by J. B. Buckstone.
Charles, in "The Virginia Mummy."
Mr. Herbert Fitzherbert, in "Victims." Comedy, by Tom Taylor. Haymarket, July 8, 1857.
Maillard, in "The Vagrant."
Cleomenes, also Florizel, in "The Winter's Tale."
Michael, also Gesler, in "William Tell." Drama, by James Sheridan Knowles. Drury Lane, May 11, 1825.
Monteith, in "Wallace: the Hero of Scotland." Drama, by William Barrymore.
Clanronald, in "Warlock of the Glen." Melodrama, by C. E. Walker. Covent Garden, December 2, 1820.
Gregoire, Count de Cuissy, and Ronald, in "The Wandering Boys." Drama, by John Kerr; adapted from "Le Pelerin Blanc" of Piexérécourt. Covent Garden, February 24, 1814.
Walter Barnard, in "The Wreck Ashore." Drama, by J. B. Buckstone.
Frederick, in "The Woman Hater." Farce, by Bayle Bernard.
Count Florio, also Leonardo Gonzago, in "The Wife: a Tale of Mantua." Play, by James Sheridan Knowles. Covent Garden, 1833.
Don Lopez, also Don Scipio, in "Where There's a Will, There's a Way." Farce, by J. M. Morton.
Charles Allison, in "The Wraith of the Lake." Drama, by J. T. Haines.
Tom Tipton, in "Wanted 1000 Spirited Young Milliners for the Gold Diggings!" Farce, by J. Stirling Coyne. Olympic, October 2, 1852.
Charles Chester, in "The Water Witches." Farce, by J. Stirling Coyne.
Frederick, in "The Wonder: a Woman Keeps a Secret!" Comedy, by Susanna Centlivre. Drury Lane, April 27, 1714.
Sir Philip Elton, also Richard Oliver, in "The Writing on the Wall." Melodrama, by Thomas and J. M. Morton.
Mr. Twitter, in "The Widow's Victim." Farce, by Charles Selby.
Arthur, in "The Young Scamp." Farce, by Edward Stirling.
Krakwitz, in "Your Life's in Danger." Farce, by J. M. Morton.
Frank Melrose, in "The Young Mother." Farce, by Charles Selby.

Having been but three years on the stage, and having undergone an experience such as cannot be obtained by a young actor nowadays, the subject of this record left Edinburgh to fulfil his first London engagement.

CHAPTER III.

SEPTEMBER 24th, 1859–1872.

His first appearance in London—Reads "Virginius" and "The Lady of Lyons" at Crosby Hall—Acts in Glasgow—Joins the company at the Theatre Royal, Manchester—Plays Hamlet for the first time in his career—Exposes the Davenport Brothers—Plays Robert Macaire in Edinburgh, and Hamlet in Bury—Acts in Birmingham, Liverpool, and Douglas—Returns to Liverpool, where he fulfils a six months' engagement—Is the original Rawdon Scudamore in "Hunted Down"—Obtains an engagement at the St. James's Theatre, and makes his first appearance in London, as an actor of recognised merit, in the character of Doricourt—Other parts played by him here—Acts in Paris—Plays for the first time with Miss Ellen Terry, at the Queen's Theatre—Other parts performed by him at the Queen's Theatre—Plays at the Haymarket Theatre, at Drury Lane, and at the Gaiety—Plays Digby Grant for the first time—Recites "The Dream of Eugene Aram"—His acting commended by Mr. Bateman—Is engaged for the Lyceum Theatre—Acts Landry Barbeau, Jingle, and Mathias—The critics unanimous in praising his Mathias—Long run of "The Bells"—Lord Lytton on his acting—Plays Jeremy Diddler—End of the Season.

HENRY IRVING made his first appearance in London on September 24th, 1859, at the Princess's Theatre, in "Ivy Hall," an adaptation by Mr. John Oxenford of Octave Feuillet's drama, "Le Roman d'un Jeune Homme Pauvre." But he had only six lines to speak in the opening part of a four-act play. There was not much promise in such a beginning for an ambitious young man, who had come up to London with great hopes, and with the plaudits of Edinburgh ringing in his ears, so he asked the manager to relieve him from his three years' engagement. The manager advised him to stay, but Irving persisted, being determined not to act in the metropolis again until he could

IRVING AS PHILIP ("PHILIP.")

command the attention of the London public, and so he went back to the country and worked and waited.

Before leaving London, however, he gave two readings at Crosby Hall to a number of friends who had shared his disappointment at the Princess's, and were eager for some real illustration of his powers. The plays chosen were "The Lady of Lyons" on December 19th, and "Virginius" on February 8th, 1860. It is noteworthy that one critic was impressed even then by "the finer indefinite something which proves incontestably and instantaneously, that the fire of genius is present in the artist." The principal London newspapers gave an approving verdict, as is shown by the following notices:—

"The reading was characterised by considerable ability, and showed a correct appreciation of the several characters, and of the spirit of the dramatist. Mr. Irving possesses a good voice, and combines with it dramatic powers of no mean order, and judging from his performance on this occasion, he is likely to make a name for himself in the profession he has chosen. The play ('The Lady of Lyons'), owing to the number of characters to be represented, severely taxes the powers of a reader, but Mr. Irving acquitted himself well, and sustained the interest of the story throughout. His conception of the several parts, and the ease and naturalness with which he passed from one scene to another, evinced careful study, as well as taste and discrimination."—"The Daily Telegraph," December 20th, 1859.

"If Mr. Irving's reading on the stage is as effective as it was in Crosby Hall, we may predict for him a brilliant and deserved success, for his conception is good, his delivery is clear and effective, and there is a gentlemanly ease and grace in his manner, which is exceedingly pleasing to an audience. Towards the end of the performance, when Claude Melnotte, under the name of Mourier, had his last interview with Pauline, the audience became deeply affected, and from some parts of the hall, sobs were distinctly audible. At the close, an enthusiastic burst of applause rewarded him as he retired, and was continued until he again made his appearance on the platform and acknowledged the compliment."—"The Standard," December 21st, 1852.

The same journal of February 9th, 1860, says of his reading of "Virginius":—

"To keep the attention of an audience while reading a five act play, is in itself a herculean task, to which, however, Mr. Irving showed himself to be perfectly competent. . . . We are of opinion that if this gentleman attempts a wider sphere of action on the stage, he will have a most successful career."

On April 7th, 1860, Irving joined the company of Mr. Edmund Glover, at the Theatre Royal, Glasgow, where he remained until, in September, he obtained an engagement at the Theatre Royal, Manchester. Here he played till April 1st, 1865, and amongst the artists he supported were Mr. Edwin Booth, Mr. E. A. Sothern, Mr. Charles Mathews, Mr. Dion Boucicault, Mr. G. V. Brooke, Mr. and Mrs. W. J. Florence, and Miss Heath. In the course of this engagement two incidents occurred which are specially noteworthy. On June 20th, 1864, Irving played Hamlet, for the first time, for his benefit. It was a striking impersonation even then, and those who came to scoff remained to praise. Friends who had been a little merry about so daring an experiment now began seriously to predict great things for the young actor. But his next stroke was made in quite a different field. In conjunction with his friends Mr. Frederick Maccabe and Mr. Phillip Day, Irving exposed the notorious "Davenport Brothers," then in the height of their successful career of fraud—first in the Library Hall of the Manchester Athenæum, and afterwards, by public desire, in the Free Trade Hall. The proceeds of these performances were devoted to charities, and the venture was so successful that the manager of the theatre used pressure to induce Irving to repeat it on the stage; but he firmly declined to make capital out of the success at the expense of his art, and so lost his engagement.

A full account of this interesting episode will be found in the Appendix (page 80).

It may be of interest to note that the summer of 1865 was occupied with an engagement at the Prince of Wales' Operetta House, Edinburgh, where he played Robert Macaire; a tour in smaller towns, as at Bury, where he played Hamlet, and a five weeks' engagement at Oxford. From early in September to November, he played in Birmingham, at the Prince of Wales' Theatre, and from November to the middle of the following January, he appeared at the St. James's Hall, Liverpool, in "The Dark Cloud;" in "East Lynne," at the Prince of Wales' Theatre, in the same city, and at Douglas, Isle of Man. From January 15th, 1866, to July 28th, he played at the Prince of Wales' Theatre, Liverpool, under the management of Mr. Alexander Henderson. The Liverpool public soon discovered that an actor of no ordinary ability was amongst them, and he at once became a great favourite with them. The short vacations of this engagement were filled up with readings in Liverpool and Manchester.

Irving then transferred his services to the Prince's Theatre, Manchester, and here occurred one of the turning points of his career. He joined a company organised by Mr. Dion Boucicault, making a stipulation that, should he prove successful in the country, he should have a London engagement. His opportunity for distinction came on Monday, July 30th, 1866, in the production of Mr. Boucicault's drama, "The Two Lives of Mary Leigh," in which Miss Kate Terry originally played the heroine. In this play, Irving acted the adventurer, Rawdon Scudamore, with complete success. So great was the impression made that the actor immediately had two London theatres at his command, the one offered by Mr. Tom Taylor, and the other by Mr. Boucicault.

London was now open to the young comedian, and on Saturday, October 6th, 1866, at the St. James's Theatre, Henry Irving made his appearance as an actor of recognised standing in the character of Doricourt in Mrs. Cowley's comedy, "The Belle's Stratagem." The Letitia Hardy of the occasion was Miss Herbert. Mr. Walter Lacy appeared as Flutter, and Mr. and Mrs. Frank Mathews were also in the cast. Irving was also the stage manager for Miss Herbert. On November 5th of this year, "The Two Lives of Mary Leigh" was produced for the first time in London, at the St. James's, under the title of "Hunted Down." Irving resumed his original character of Rawdon Scudamore, and the drama had a successful run. It was succeeded, on February 9th, 1867, by a revival of Thomas Holcroft's comedy, "The Road to Ruin," Irving playing Harry Dornton. This was followed, on March 3rd, by a comedy in two acts taken from Victorien Sardou's "Le Dégel," by the late T. W. Robertson, entitled "A Rapid Thaw." In this play Irving acted a fortune-hunting Irishman named O'Hoolagan. Then came a revival of "The School for Scandal," with Irving as Joseph Surface, and Sheridan's comedy was in turn succeeded by "Robert Macaire," Irving appearing as Macaire. On April 22nd, "Idalia; or, The Adventurers," a drama by George Roberts, partly founded on Ouida's novel, was produced at the St. James's, Irving acting Count Falcon. On July 8th, he acted at the Théâtre des Italiens, Paris, with Mr. E. A. Sothern. In September he was again at the St. James's, with Mr. John S. Clarke, playing Felix Featherley, in "A Widow Hunt," and Ferment, in Thomas Morton's "The School of Reform." On December 26th, at the Queen's Theatre, in Long Acre, he appeared for the first time with Miss Ellen Terry, acting Petruchio to her Katharine.

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On January 8th, 1868, he played Bob Gassitt in the first performance of Mr. Henry J. Byron's drama, "Dearer than Life." The play ran successfully for three months, and, on April 11th, Irving acted Bill Sykes in a dramatic version of "Oliver Twist." His benefit at the Queen's Theatre took place on June 1st, when he acted Charles Surface in "The School for Scandal." In the cast were also Mr. W. H. Stephens as Sir Peter Teazle, Mr. E. Dyas as Sir Oliver Surface, Mr. John Clayton as Sir Benjamin Backbite, Mr. Alfred Wigan as Joseph Surface, Mr. Lionel Brough as Crabtree, Mr. J. L. Toole as Moses, Miss Nelly Moore as Lady Teazle, Miss Henrietta Hodson as Lady Sneerwell, and Mrs. Alfred Wigan as Mrs. Candour. On the 5th of the same month he appeared at the Haymarket Theatre, as Cool, in "London Assurance," at an afternoon performance given in aid of the Royal Dramatic College. On July 8th, Irving acted Faulkland in "The Rivals," for Mr. Alfred Wigan's benefit, and on the 24th of the same month he made a success as Robert Redburn in the first performance in London of Mr. Henry J. Byron's drama, "The Lancashire Lass" (first acted at the Amphitheatre, now the Court, Liverpool, on October 28th, 1867). This piece ran until the beginning of the following year, and on February 13th, 1869, Irving played Robert Arnold in the first performance of Watts Phillip's drama, "Not Guilty." On March 15th, for the benefit of Mr. Lionel Brough, he acted Young Marlow in Goldsmith's comedy, "She Stoops to Conquer," Miss Heath representing Miss Hardcastle. On the 19th of the same month, for his own benefit, he appeared as Henri de Neuville in "Plot and Passion," being supported by Mrs. Hermann Vezin as Marie de Fontanges, Mr J. L. Toole as Desmarets, Mr. Sam Emery as Fouché, and Mr. Lionel Brough as Grisboulle.

Leaving the Queen's Theatre, Irving played, on July 12th, at the Haymarket Theatre, the character of Captain Robert Fitzherbert, in the first performance of a play produced by Miss Amy Sedgwick, entitled, "All for Money." He then joined the company at Drury Lane, where, on August 5th, he impersonated Compton Kerr in the first performance of Mr. Dion Boucicault's drama, "Formosa." This play was performed for one hundred and seventeen nights. On December 13th, at the Gaiety Theatre, in the first representation of "Uncle Dick's Darling," Irving created a great impression by his pourtrayal of Mr. Chevenix.

At the Vaudeville Theatre, then under the management of Messrs. H. J. Montague, David James, and Thomas Thorne, Mr. James Albery's three-act comedy, "Two Roses," was produced on June 4th, 1870, Irving playing Digby Grant, the pompous, vain, shallow, shifty old father, with a varied art which made everybody regard the impersonation as a masterpiece of acting. Few suspected the existence of those qualities which were destined to make his Digby Grant comparatively insignificant. One observant critic had a glimpse of what was coming. "That man should play Richelieu," said Mr. Bateman one night at the Vaudeville, though he little thought that some three years later his opinion would be amply justified on the stage of his own theatre. But there was to be a remarkable experience before Richelieu was reached, and the first inkling of it was given when, on the 291st night of "Two Roses," Mr. Irving recited "The Dream of Eugene Aram." It was an experiment on which much depended, for its success confirmed the actor's confidence in a new power, of which he was soon to give a proof that startled the play-going world.

In 1871, the Lyceum Theatre, after many vicissitudes, passed into the hands of Mr. H. L. Bateman, who afterwards became one of our actor's staunchest friends. Here Mr. Irving appeared on September 11th, as Landry Barbeau in "Fanchette," an adaptation from a German version of George Sands' novel of "La Petite Fadette." The part of Fanchette introduced Miss Isabel Bateman to the stage. This piece was replaced, on October 23rd, by Mr. James Albery's "Pickwick," in which Mr. Irving presented a singularly clever embodiment of the famous Alfred Jingle. The time was now ripe for the unexpected and triumphant success which came a month later in the production of "The Bells," which caused an amount of excitement that in those days was rare amongst play-goers. It was felt that an actor of great tragic power had been discovered in Mr. Henry Irving. His performance of Mathias was so vivid and intense an impersonation that it fascinated every spectator.

"Le Juif Polonais," a dramatic study by M.M. Erckmann-Chatrain, was not originally intended for representation on the stage. It first appeared in the "Romans Populaires," and a dramatic version of the story was produced at the Théâtre Cluny, Paris, in 1869. "The Bells" was the title of the English version prepared by Mr. Leopold Lewis for production at the Lyceum on November 25th, 1871. Of Mr. Irving's impersonation in this play, Mr. Oxenford, in "The Times," remarked:—

"It will be obvious to every reader that the efficiency of this singular play depends almost wholly upon the actor who represents Mathias. . . . Mr. Irving has thrown the whole force of his mind into the character, and works out, bit by bit, the concluding hours of a life passed in a constant effort to preserve a cheerful exterior, with a conscience tortured till it has

become a monomania. It is a marked peculiarity of the moral position of Mathias that he has no confidant, that he is not subjected to the extortions of some mercenary wretch who would profit by his knowledge. He is at once in two worlds, between which there is no link—an outer world that is ever smiling, an inner world which is a purgatory. Hence a dreaminess in his manner which Mr. Irving accurately represents in his frequent transitions from a display of the domestic affections to the fearful work of self-communion. In the dream his position is changed. The outer world is gone, and conscience is all-triumphant, assisted by an imagination which violently brings together the anticipated terrors of a criminal court and the mesmeric feats he has recently witnessed. The struggles of the miserable culprit, convinced that all is lost, but desperately fighting against hope, rebelling against the judges, protesting against the clairvoyant who wrings his secret from him, are depicted by Mr. Irving with a degree of energy that, fully realising the horror of the situation, seems to hold the audience in suspense. It was not till the curtain fell, and they summoned the actor before it with a storm of approbation, that they seemed to recover their self-possession."

All the critics were unanimous in praising Mr. Irving's Mathias, Mr. Dutton Cook observing that "acting at once so intelligent and so intense had not been seen on the London stage for many years." "The Bells" was so successful, that it was performed for one hundred and fifty-one consecutive times, the run ending on May 17th, 1872.

Amongst the other admirers of Mr. Irving's Mathias, at this time, was the late Lord Lytton, who wrote that his performance was "too admirable not to be appreciated by every competent judge of art. It will," he added, "be a sure good fortune to any dramatic author to obtain his representation in some leading part worthy of his study, and suited to his powers." And the late Miss Adelaide Kemble (Mrs. E. T. Sartoris) wrote, that he reminded her vividly of the most famous members of her family, and frequently urged him to devote himself to the higher drama.

IRVING AS PHILIP ("QUEEN MARY.")

James Kenney's farce, "Raising the Wind," was placed in the bills, in conjunction with "The Bells," on April 1st, 1872. This piece was first acted at Covent Garden in 1803, and not a little of its success was due to the part of Jeremy Diddler being played by "Gentleman" Lewis. Mr. Irving was pronounced inimitable in this character. His first season at the Lyceum terminated on May 17th, 1872.

CHAPTER IV.

SEPTEMBER 28th, 1872-1876.

Acts Charles the First—His Eugene Aram—His Richelieu—His Philip (in Mr. Hamilton Aïdé's play)—Plays Hamlet—His Macbeth—His Othello—His Philip (in "Queen Mary")—Plays Joseph Surface for Mr. Buckstone's benefit—Acts Doricourt again—Miss Helen Faucit plays Iolanthe for his benefit—End of the season with "Hamlet."

RETURNING to London in the autumn of the same year (1872), Mr. Irving reappeared at the Lyceum Theatre on September 28th as Charles the First in the historical tragedy of that name by Mr. W. G. Wills.

"Charles the First" is in four acts, and is written in blank verse, which is remarkable "for its vigorous and resonant English, for fervour of expression, and much felicity of thought." Of a very different calibre from any other prominent part which Irving had yet played in London, his Charles was a great surprise, and called forth loud praise from the principal critics, and equally warm admiration from the general public. The more important points of the interpretation were thus summed up in "The Times":—

"The problem proposed to Mr. Irving was solved to the satisfaction of all beholders. On his first appearance in the garden a burst of applause rose on every side. There were the same gaunt figure, the lank face, the sharply cut features, the long hair parted in the middle, with which everybody is familiar; a painting of Vandyck's seemed to have started living from its frame. The careless play of Charles with the children, to whom he recited the ballad of King Lear, while warned by the Queen of impend-

ing peril, was most natural; his flashes of indignation during the interview with Cromwell electrified the house; a very fine speech at the end of the third act, in which he likens the traitorous Scot, Lord Moray, to Judas, was delivered with withering force; and the last farewell to the Queen, the grouping of which was apparently copied from the 'Huguenots' of Mr. Millais, could not be excelled in sustained pathos."

The critic of "The Daily Telegraph" pointed out that if "Charles the First" should ever have any hold upon the public, its success would be principally owing to the finished and excellent acting of Irving as the King:—

"To say that Mr. Irving has never done anything better is but faint praise, and conveys to the reader but a trivial idea of the treat that may be in store for him. Physically gifted for such an attempt, it almost appears, as the character is unfolded, that to play Charles was the realisation of the actor's ambition. A careful avoidance of over-emphasis is everywhere noticeable in such strong scenes as exist, and the impersonation from first to last is stamped with a dignity and refinement most welcome to behold. But to the critic, accustomed to watch carefully for nice points of expression and subtlety of thought, the acting of this character is most noticeable on account of its being an instance of careful and reflective study. An actor, if he would truly act, should do far more than is set down for him. He should express hidden thought, as well as say given words. We are not saying that the conception of the character is a right one or a wrong one. We have nothing to do with the historical side of the question; but this we do say, that the dignified passion of the second scene with Cromwell, the melancholy and incisive pathos of the third with Moray, and the intricate elaboration of manly sorrow in the fourth with his wife, render Mr. Irving's Charles a most interesting study, and most welcome specimen of acting."

The success of "Charles the First" was great, the play running for one hundred and eighty nights to crowded houses. The next piece set forth in the Lyceum bills was also by Mr. W. G. Wills, and was entitled "The Fate of Eugene Aram." This drama, produced on April 19th, 1873, was in three acts, it was compressed into one when revived at the Lyceum on

July 19th, 1883. To the same subject Hood devoted one of his most powerful poems, and Lord Lytton wrote not only a novel about Eugene Aram, but also two acts of a poetic tragedy. Soon after the appearance of Lord Lytton's story in 1831, dramatic versions of the novel were placed on the stage, and have since been revived at not unfrequent intervals. In Mr. Wills' play the notable differences from Lord Lytton's story are that a stronger reason is assigned for the murder of Clark than in the novel, and that Eugene Aram dies of remorse. Though the nature of the part closely resembled that of Mathias, Mr. Irving found in Eugene Aram ample opportunity for powerful expression of character. One of the chief scenes in the play is that in which Aram defies his old accomplice, Houseman, and the change from the quiet, thoughtful manner of the schoolmaster to that of the fierce, subtle, determined man, was admirably represented. "In the concluding scenes," said "The Spectator," in April, 1873, "one, in which he sends Houseman flying from the churchyard at the sight of his suffering; a second, in which, in accents of heartrending grief and contrition, he implores Heaven for a sign of pardon, and flings himself down by a cross, the white, mute, impersonation of mental despair and physical exhaustion; and a third, in which he makes confession to Ruth and dies—the play of his features, the variety and intensity of his expression, are most remarkable."

The autumn season of 1873 commenced on September 27th with a revival of Lord Lytton's play, "Richelieu." This piece was first acted at Covent Garden on March 7th, 1839, Macready being the manager. This was Lord Lytton's third essay as a dramatist, "The Lady of Lyons" having been brought out successfully during the previous season, two years after "The

IRVING AS RICHARD III.

Duchess de Vallière" had failed. Macready was, of course, the original representative of Richelieu, and Miss Helen Faucit was the first Julie de Mortemar. In his impersonation of the Cardinal, Mr. Irving naturally challenged comparison with Macready, and the knowledge of the ordeal he was about to undergo somewhat marred the effect of his first performance. But even on the first night the figure of Richelieu—aged in body, but with his intellect as keen, his will as unbending, and his sense of the humorous as bright as ever—was most impressive. "The particular art of the tragedian," wrote Mr. John Oxenford, "save in the case of veterans who wore the laurels gained in an earlier part of their career, has not been of late the instrument by which great theatrical success has been obtained in London. The time when the mere expression of tragical emotions was sufficient to awaken the strong sympathies of vast multitudes—the time when Edmund Kean was able to say, 'The pit rose at me,'—seemed to have gone never to return, and such a demonstration as that which was made on the first night of 'Richelieu' at the Lyceum could not have been anticipated by the most sanguine amongst the hopeful. Mr. Irving's proficiency in making himself up into the semblance of an historical personage, as shown in Charles I., is again shown in Richelieu. The face, the manner, the attitudes, all give evidence of thought and study. The elocution in the earlier scenes is even and well sustained, and the apostrophe to France, with which the first act terminates, is all that could be desired. The passing regret over bygone strength, which is expressed more by gesture than by words, when Richelieu finds himself unable to lift the sword he had wielded in his youth, is subtly given. But the actor reserves the plenitude of his power for the fourth act. His defence of Julie when the minions of the

king would snatch her from his arms, the weight of sacerdotal authority with which he threatens to 'launch the curse of Rome' on her assailants, his self-transformation into the semblance of a Hebrew prophet of the olden time, with whom imprecations are deeds, combine together to produce the most astounding effect. Here is tragic acting in the grandest style, and it will be borne in mind that although 'Richelieu' is not a tragedy, it belongs to the tragical category, as none can do justice to it but a tragedian. The conclusion of the act gave the signal, as it were, for the scene to which we have above referred. The old-fashioned excitement which we associate with the days of Edmund Kean and the 'wolves' was manifested once more in all its pristine vigour. Enthusiastic shouts of approbation came from all parts of the house. The pit not only *rose,* but made its rising conspicuous by the waving of countless hats and handkerchiefs. Not bare approval, but hearty sympathy, was denoted by this extraordinary demonstration, and this sympathy nothing but genius and thorough self-abandonment on the part of the artist could have produced." The success of Mr. Irving's Richelieu was complete, and the play ran for one hundred and twenty nights.

It was succeeded on February 7th, 1874, by "Philip," an original romantic drama, in four acts, from the pen of Mr. Hamilton Aïdé. This piece, following "Richelieu" and preceding "Hamlet," has been doomed to comparative obscurity; not that it lacked merit, but that the power of Mr. Irving's Richelieu and his incomparably effective treatment of Hamlet overshadowed the weaker character of Philip. The main idea of Mr. Aïdé's play was probably taken from one of the minor stories of Balzac, in which it is related how a jealous husband, upon his wife denying that her lover is hidden in a certain closet, has the door

by which alone escape is possible bricked up, thus leaving the victim to perish unseen. At the Princess's Theatre there was produced on March 28th, 1854, a play taken from the French, by Mr. Morris Barnett, entitled "The Married Unmarried," in which the same incident was used. The scene of the first act of Mr. Hamilton Aïdé's "Philip" is laid in Andalusia. Philip and Juan de Miraflore, half-brothers, are in love with a young French girl, Marie, who is dismissed from the service of the family when the Countess is informed by Juan that Philip intends to make the girl his wife. Juan's intentions regarding Marie are not honourable, and upon her departure the brothers quarrel. Juan endeavours to stab Philip, but the latter succeeds in shooting his brother. Philip, believing himself guilty of murder, escapes from Spain, and after a lapse of eight years becomes reunited to Marie. He is troubled not only by the terror of remorse, but by the attentions to his wife of a certain Count de Flamarens. She lives in a gloomy château, where, during his absence, she is visited by a certain mysterious stranger. The stranger turns out to be Juan in disguise, and bent upon revenge. He finds Marie by night and repeats the avowal of his passion for her. The interview being interrupted by the return of Philip, he is hidden in Marie's oratory, and the husband, believing that the hidden person is his wife's lover, the Count de Flamarens, orders certain masons to brick-up the oratory door. After a stormy scene, Juan reveals himself, and Philip, happy in the thought that he is innocent of murder, forgives Juan's disgraceful conduct towards Marie, and allows him to depart peaceably. The character of Philip allows but few opportunities for the actor, but Mr. Irving gave a fine artistic representation of it. His finest effect was made at the conclusion of the first

act, where Philip covers the face of the man he believes he has murdered; this effect was original, and it was superbly acted.

Mr. Bateman commenced his autumn season of 1874 with a revival of "The Bells." But the greatest event of his management, and one of no little moment in the annals of the stage, was the representation of "Hamlet" on October 31st of this year. The excitement on this occasion was indeed extraordinary. Mr. Irving's Hamlet was not now the essay of a novice in dramatic art, but the culminating point in a career that had all through been marked by genuine talent, hard work, and great determination. So early as three o'clock in the afternoon of this memorable 31st of October 1874, the crowd of eager playgoers began to assemble at the entrance to the pit of the Lyceum. The doors of the theatre were hardly opened before the whole house was crowded by an excited audience. The actor was welcomed with acclamations when he stepped on the stage attired in no manner like the Hamlet of Sir Thomas Lawrence. He wore no elaborate trappings or funereal velvet, no flaxen wig like that adopted by Charles Fechter; the order of the Danish Elephant was absent. He appeared simply as a man and a prince, clothed in thick-ribbed silk, and a paletot edged with fur; a rich but simple costume, relieved only by a massive gold chain. His face bore a troubled, wearied expression; the disordered black hair was carelessly thrown over the forehead, and the marvellous eye of the actor told of the distracted mind. His appearance fully bore out the descriptions of Hamlet. Here, indeed, were "the dejected 'haviour of the visage" and the "fruitful river of the eye." But so subtle was the actor's art, so daring his originality, that almost two acts of the play were allowed to pass in silence before the audience began to understand him. After the scene with

IRVING AS DUBOSCQ

the Ghost, Mr. Irving came off the stage depressed, not by the silence of the audience, but by the thought that he had not reached his ideal. To use his own words about this first night, "I felt," he said, "that the audience did not go with me until the first meeting with Ophelia, when they changed towards me entirely." From this point in the play his personation was recognised as the most human Hamlet that the audience had ever known, and the delighted spectators were loud in their applause even at a quarter to one o'clock in the morning. Mr. Irving's Hamlet was as much a student's success as an actor's. He not only acted the part, but thought it out thoroughly, and gave a complete and perfect rendering of the character as a whole. Unlike most actors who have played Hamlet, he did not make his success by his rendering of any particular scene or point, but rather by his realisation of the entire character. In the soliloquies he accomplished the rare feat of seeming to think aloud. An article, from the pen of a well-known critic, which was printed at the time, gives a graphic description of many of the beauties of this Hamlet:*

"Henry Irving shows us a Hamlet of a highly nervous and sensitive disposition: a student, an artist, and a gentleman, born to great things, happy in the love of his parents and the confident attachment of a young and guileless woman, who, by a sudden turn of extraordinary misfortune, is forced 'to take arms against a sea of troubles.' The terrible events which occur have the effect of unhinging the man's mind, but have no power to alter his nature. He is overwhelmed, he is distressed, he is irritable, he is reflective, he talks to himself, the strain on the nervous system is almost too great for human nature to bear—but nothing can alter the inherent disposition of Hamlet. He must always be a gentleman, he must always be soft and tender to women; when he sees Ophelia, his clouded face is illumined with the sun of passion; when they allude to

* For a more complete account of this performance I must refer the reader to the masterly essay on "Irving as Hamlet," by Mr. Edward R. Russell, published by Messrs. Kegan Paul, Trench, & Co.

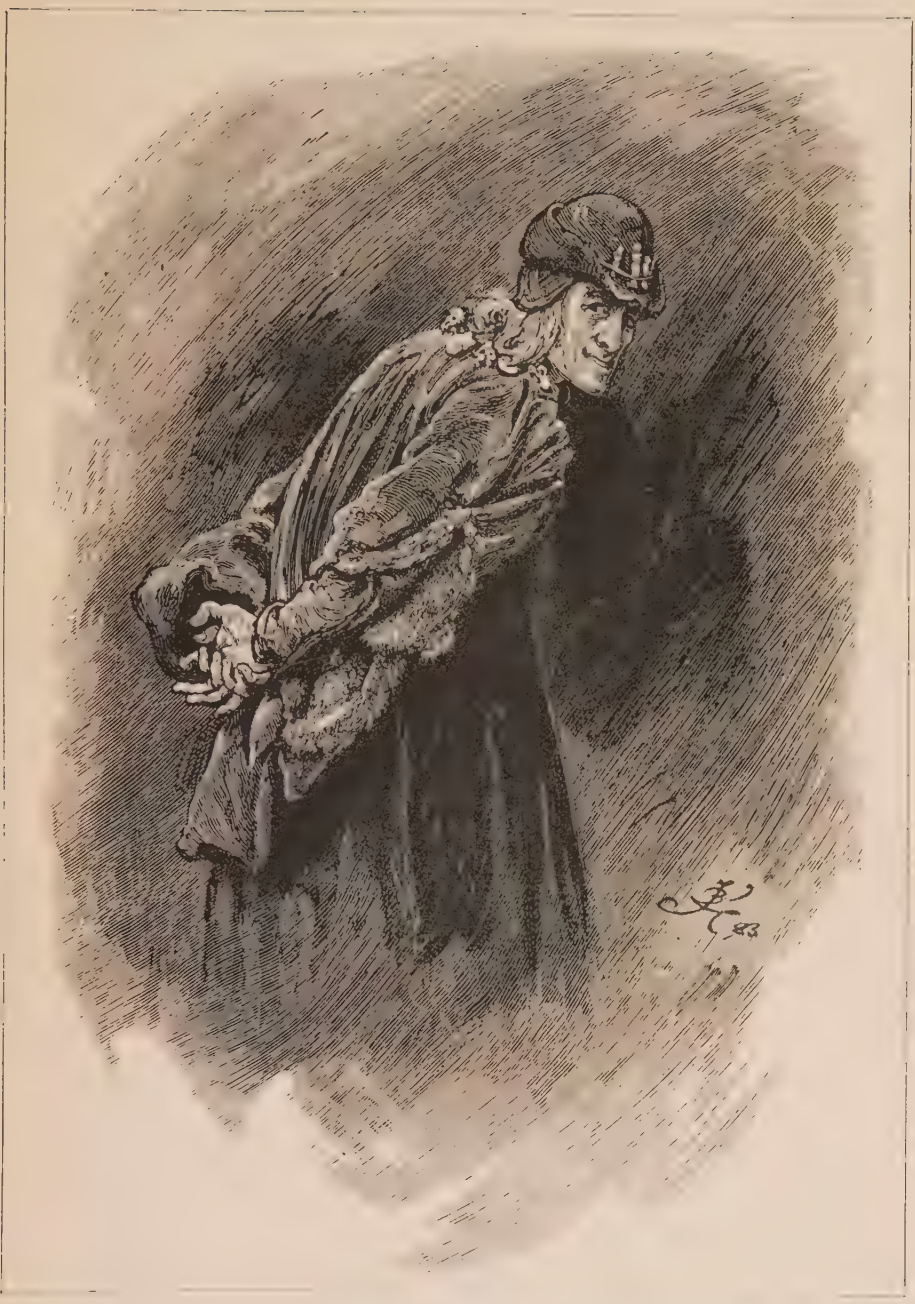
his mother as contradistinct from his uncle, Hamlet rises from his seat—the refined gentleman. More than this, it is impossible for Hamlet to be cruel, wilfully and deliberately. He is too sensitive, too highly cultured, and too feminine in his essence. There is nothing whatever cruel in the nature of Hamlet as illustrated by Henry Irving. He can do terrible things when he is irritated to madness, when he is set upon, trapped, and abused; but, like many of us, he cannot be desperate unless he is in a passion; he cannot fight in cold blood; he is ever meditating, planning, arguing, soliloquising, and discussing his plan of action. But he cannot screw his courage to the sticking-point. He has not a Lady Macbeth by his side to urge him on to murder. He has no one but his conscience, and arguments with conscience are seldom decisive. He can become bitterly satirical to Ophelia when he discovers the infamous plot to which she has lent herself, and when he knows he is being watched from behind the arras. He can be excessively rude to Rosencrantz and Guildenstern when he discovers that their friendship is a gross deception and a snare. He can kill Polonius when he is urged to desperation, and when the curtain will hide his eyes from the murder; but he cannot kill the King at his prayers, and can only accomplish it when Hamlet is an actor in a murderous scene of bloodshed, and must perforce take his man with the rest. Higher even than this Hamlet's hatred of cruelty is his intense heart. Probably no Hamlet who has yet appeared so thoroughly brought out as Mr. Irving did the love for Ophelia, the devotion to his mother, and the warm attachment to his friend Horatio. No more beautiful pictures of the human heart have ever been seen. When the play commences, Hamlet is discovered in a complete state of nervous depression and ill-restrained irritability. Look at his face, watch his eyes, and notice his demeanour. He is 'so out of sorts' that he is as annoying to himself as he is to the court. Some of the critics have complained of the tearing at the handkerchief, at the pushing back of the hair, and at the nervous, fidgety ways. Why, surely these are the very things that such a Hamlet would do. He wants some vent for his annoyance. Mr. Irving is an artist, and he expresses these things. Horatio and the friend came to tell Hamlet of the appearance of his father's spirit at the very time that he is most distressed and disorganised. The news is so extraordinary that it simply appals him. The sight is so confirmed that, before he has had time to think, it is impossible that Hamlet can act. How could such a man, and in such a condition, make a noise, stamp, rant, and declaim? It would be contrary to his very nature. At the end of the first act the Hamlet is absolutely crushed. He is in complete despair. He has had

more time to think, but he is only a little better, in the second act. He has no power as yet to make dramatic points in the speech, 'Oh, what a rogue and peasant slave am I!' but he is getting more himself again, and a vague, undetermined plot against the King is preparing in his brain. It was in the third act that Mr. Irving showed the depth of his research and the wonderful truth of his view. The scene with Ophelia, for its pathetic and intense meaning; the celebrated soliloquy, 'To be or not to be,' for its graceful nature and expression of last despair; the address to the players, for its originality and delightful cleverness; and the play scene, both in its elaboration and climax—have probably never been approached on the stage. Well might the people shout, for an ideal Hamlet had been found at last. The scene with the recorders, which proved a daring exhibition of cynicism and contempt; the reaction after the hideous mental depression; and the closet scene, where Mr. Irving defied tradition, and astonished his audience by describing *imaginary* pictures ('Look here, upon this picture, and on this'), concluded an act as terrible in its work as it was triumphant on the part of the artist. There could be no question of the success, for here was such a Hamlet as had never been seen before, and only vaguely dreamed of. In fact, this act was so exhausting and overpowering in its intensity, that the audience were worn out by the absorbing power of the actor. He had, indeed, sufficient strength and enthusiasm for the churchyard scene and the fencing scene, but the audience found it well-nigh impossible to stretch their necks and concentrate their attention any longer. However, nothing daunted, Mr. Irving went on, unflagging and resistless. His fencing and his expert murder of the King will be added to the innumerable other excellencies of his Hamlet. In a word, no such actor and no such performance have been seen in our time."

So great was the hold which Mr. Irving's Hamlet had upon the affections of the public, that he repeated his masterly impersonation of that character for two hundred consecutive times, the run of the play ending on June 29th, 1875. And this, too, in spite of the fact that "the enormous pains to captivate the eye," "the splendour of the scenery," and "the beauty and archæological fitness of the dresses," to which a writer in "The Quarterly Review" (on "The English Stage," April, 1883) attributes much of Mr. Irving's success, were entirely lacking in this

production. Indeed, so poorly was "Hamlet" placed upon the stage on this occasion, that the churchyard scene which had done duty in "Eugene Aram" was again pressed into service as the background for the burial of Ophelia.

The success of Mr. Irving's Hamlet excited keen curiosity about his Macbeth, in which character he appeared on September 18th, 1875. For the melancholy Dane his idiosyncrasy seemed exactly fitted. He excelled in the representation of poetic meditativeness, and his mastery of the self-communion in which Hamlet blunts his great purpose was indisputable. But how would he play the usurping soldier, the barbaric tyrant with whom everybody was accustomed to associate great physical force? When the experiment was made there was a great clamour. Mr. Irving's Macbeth was effeminate, said some. His terror was wholly inconsistent with Macbeth's reputation for courage. This was not Macbeth at all, but a sort of mediæval Mathias. On the other hand, there were not wanting champions to take up the cudgels for the actor, and maintain that his conception was in strict accordance with the whole spirit of the play, that Macbeth, though brave in the field, was the trembling prey of his imagination when he had entered on the terrible course of murder, and that the collapse of his courage must have been complete when with words of withering scorn his wife snatched the dagger from his palsied hands. A fiercer controversy never raged. Mr. Irving had assailed tradition in its strongest fortress, and the sally of the besieged was made with great spirit and persistence. Still to the general public, Mr. Irving's Macbeth, if not as attractive as his Hamlet, was a most picturesque performance. There have been few more stirring spectacles on the stage than this Macbeth's last fight, and Mr. Irving showed



IRVING AS LOUIS XI.

himself much more consistent than many would admit, for when the superstitious tyrant was convinced that fate was against him, his courage revived, and he died like a Titan.

"Macbeth" was played for eighty nights. It was followed by a revival of "Hamlet," which, in turn, on February 14th, 1876, was succeeded by "Othello." Of Mr. Irving's Moor it may be said, that if this was not at the time one of the most popular of his many impersonations, its reception by no means discouraged further efforts in the same character, for some years later, Mr. Irving played Othello to Mr. Edwin Booth's Iago, and Miss Ellen Terry's Desdemona, with marked success, the entire performance of the tragedy constraining one of the least friendly of Mr. Irving's critics to suggest that never probably had "Othello" been represented with greater effect. The advance which Mr. Irving had made in his art was most conspicuously shown by the difference between the first and the later Othello.

"Othello" was followed, on April 18th, by Alfred Tennyson's drama, "Queen Mary," in which Mr. Irving played the comparatively minor character of Philip the Second of Spain, with a most artistic appreciation of the heartless cruelty, and the stately, frigid arrogance of that monarch.

On the afternoon of Thursday, June 8th, Sheridan's comedy, "The School for Scandal," was acted at Drury Lane. The performance was given for the benefit of Mr. John Baldwin Buckstone, as a recognition of his twenty-three years' lesseeship and management of the Haymarket Theatre, and of his public services as an actor for nearly half a century. The cast comprised some of the leading performers of the day; Mr. Irving played Joseph Surface.

On the 12th of this month he appeared as Doricourt in "The

Belle's Stratagem," and on the 23d, for his benefit, as Count Tristan in "King René's Daughter," as Eugene Aram, and as Doricourt. On the latter occasion he had the assistance of Miss Helen Faucit, who then made her last appearance on the London stage, as Iolanthe. The season was brought to a close the following evening with a performance of "Hamlet."

CHAPTER V.

SEPTEMBER, 1876–1878.

Plays Hamlet in the provinces—Address from the Undergraduates of Trinity College, Dublin—The Lyceum Theatre reopens with "Macbeth"—Acts Richard III. —Is presented with Edmund Kean's sword, and the same actor's Order of St. George—The Baroness Burdett-Coutts gives him a ring which formerly belonged to David Garrick—Appears as Lesurques and Duboscq—Plays Louis XI.— "Vanderdecken."

IN the autumn of this year (1876), Mr. Irving went on a tour in the provinces, where his reception was most enthusiastic. In critical Manchester alone, nearly eighteen thousand people visited the theatre where he was playing. He acted also at Birmingham, Liverpool, Newcastle, Edinburgh, Dundee, Glasgow, Belfast, and Dublin. In the latter city he was accorded a very gratifying honour. On December 9th, the graduates and undergraduates of Trinity College assembled in the historic dining-hall of the University of Dublin to present him with a public address, which was read by Mr. Edward Gibson, Q.C., M.P.:—

"*Address to Henry Irving, Esq., presented by the Graduates and Undergraduates of Trinity College, Dublin.*

"SIR,—The engagement which you bring to a conclusion to-night at the Theatre Royal has given the liveliest pleasure to the graduates and undergraduates of Trinity College, Dublin.

"To the most careful students of Shakespeare you have, by your scholarly and original interpretation, revealed new depths of

meaning in 'Hamlet,' and aroused in the minds of all a fresh interest in our highest poetry.

"As Charles I., in the new drama of our countryman, Mr. Wills, you have set forth the dignity of fallen grandeur. You have depicted in the 'The Bells,' with a terrible fidelity, the Nemesis that waits on crime.

"For the delight and instruction that we (in common with our fellow-citizens) have derived from all your impersonations, we tender you our sincere thanks. But it is something more than gratitude for personal pleasure or personal improvement that moves us to offer this public homage to your genius. Acting such as yours ennobles and elevates the stage, and serves to restore it to its true function as a potent instrument for intellectual and moral culture.

"Throughout your too brief engagement our stage has been a school of true art, a purifier of the passions, and a nurse of heroic sentiments; you have even succeeded in commending it to the favour of a portion of society, large and justly influential, who usually hold aloof from the theatre.

"It is not too much to say that, with opportunities such as you have afforded us, Dublin audiences might again become what tradition reports them once to have been—a tribunal whose approval went far to make the fame of an artist hitherto unknown, and without whose sanction no reputation was considered to be absolutely assured."

On that night "Hamlet" was performed before a vast audience, which included the Lord-Lieutenant of Ireland and His Grace the Duke of Connaught. Five hundred of the students of Trinity College occupied the pit on this eventful evening. The

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leading men of Dublin—judges, doctors, lawyers, and many clergymen, had assembled to do honour to the great actor. All the University men, both past and present, wore rosettes, and the house presented a brilliant appearance. When Mr. Irving entered, the pit rose at him, and he was received with a tremendous shout of welcome. During the performance he was called before the drop-scene several times; and when the curtain fell he received such a tribute of enthusiastic admiration as few actors have ever won. Without any fugleman, all the spectators took their cue from the situation, moved by one impulse to do honour to a great tragedian.

The Lyceum Theatre re-opened on December 16th with a revival of "Macbeth." To this succeeded, on January 29th, 1877, Shakespeare's "Richard III." If for no other reason this production would be remarkable for the fact that it ended the reign of Colley Cibber's travesty of Shakespeare's tragedy, which had held the stage for the best part of two centuries. The play, as represented at the Lyceum, was "strictly the original text, without interpolations, but simply with such omissions and transpositions as have been found essential for dramatic representation." As Richard, Mr. Irving was seen to most advantage in the first act. The freedom from all conventionality, which is one of the chief characteristics of his acting, was specially marked in this play. His wooing of Lady Anne imparted an unusual air of reality to that singular episode. It was a delightful surprise to find a Richard who did not bellow the catchphrases of the too ingenious Cibber, but delivered himself with a grim incisive humour which illuminated the character. The scene in which Richard calls two bishops to witness his sincerity was a rare piece of comedy. Perhaps the most remarkable feature of the later scenes was Mr. Irving's com-

mand of his audience when Richard walked thoughtfully about the tent, and examined the plan of battle. Mr. Irving always dies well on the stage, and an essay might be written on his numerous deaths, of which Richard's was not the least notable.

On the first night of Mr. Irving's impersonation of Richard, he was presented by Mr. W. H. Chippendale with the sword that Edmund Kean had used when he acted that character. And not long afterwards Dr. Canton presented him with the Order of St. George which had been worn in the same character by Kean. These valuable tributes were presently followed by one from the Baroness Burdett-Coutts. This was a ring which had formerly belonged to David Garrick, and bore the following inscription:

"This ring, once Mr. Garrick's, is presented by the Baroness Burdett-Coutts to Mr. Henry Irving, in recognition of the gratification derived from his Shakespearean representations: uniting to many characteristics of his great predecessors in histrionic art (whom he is too young to remember) the charm of original thought, giving delineations of new forms of dramatic interest, power, and beauty."

Now quitting Shakespeare for a time, Mr. Irving returned to melodrama, appearing, on May 19th, 1877, as Lesurques and Duboscq in "The Lyons Mail." It may be here noted, that this remarkable play is founded upon a celebrated trial which took place in France in the year 1796, the main feature of which was the resemblance of an innocent man, Joseph Lesurques, to the captain of a gang of robbers, Duboscq. Lesurques was executed for a crime of which he was entirely innocent, and it was not until four years after his judicial murder that the real culprit was discovered and guillotined. In the cemetery of Père la Chaise, in Paris, near to the tomb of Abélard and Heloïse, is a simple white marble monument bearing this touching epitaph:—"À la mémoire de Joseph Lesurques, victime de la plus déplorable des

erreurs humains. 31 Octobre 1796. Sa veuve et ses enfants, martyrs tous deux sur la terre, tous deux sont réunis au ciel." The remarkable trial furnished the groundwork of "Le Courier de Lyons," a drama by MM. Moreau, Siraudin, and Delacour, first represented at the Théâtre de la Gâité, Paris, on March 16th, 1850, with M. Lacressonière in the dual *rôle* of Lesurques and Duboscq. The dramatists had the express sanction of the descendants and heirs of Joseph Lesurques for the use of that unhappy man's name. In Paris the play was provided with two endings, so that the innocent Lesurques was executed on one night, and, on the next, a reprieve arrived, and Duboscq met with his well-deserved fate. The drama was soon transplanted to England, for on March 10th, 1851, it was acted at the Standard Theatre, and on June 26th, 1854, it was represented at the Princess's Theatre, with Mr. Charles Kean in the double character. Mr. Charles Reade's adaptation—as arranged for Mr. Charles Kean—was used for the revival of the drama at the Lyceum. Mr. Irving's acting in these two characters afforded new evidence of his versatility. He became, in point of fact, two men, and the ferocity and brutality of his Duboscq was splendidly contrasted with the dignity and calm of his Lesurques. The scene in which Lesurques is tempted by his own father, who believes him guilty, to commit suicide, and the devilry of Duboscq in the last act, when he watches the preparations for the execution of his victim from the garret window, are amongst the most striking illustrations of Mr. Irving's power.

In the summer and autumn of this year he again made a remarkably successful tour of the provinces. Whilst in Dublin he gave a reading, and acted scenes from "Richard III." and "Othello" at Trinity College.

On March 9th, 1878, Mr. Irving appeared as Louis XI.—an impersonation which ranks amongst his most notable achievements. An admirable essay by a writer who had the advantage of having witnessed Charles Kean in the same character, deserves to be reprinted here.

"The play of Casimier Delavigne, as adapted into English blank verse for Mr. Charles Kean by Mr. Dion Boucicault, gives the actor no wings with which to soar. The play is a commonplace and somewhat meagre sketch, crudely outlined, not always with strict conformity to nature, from the traces left by Comines and worked up by Scott and Victor Hugo. But within this bare outline what a marvellous work of creative art has been elaborated by Mr. Irving—bold in conception, strong in light and shade, and filled in with details of infinite nicety and variety! Naturally, the first question that will be asked is how the representation compares with that of Charles Kean, which must be vividly remembered by all who saw it. The answer is, that while as remarkable as Mr. Kean's Louis for the vivid strength and truth of its general conception, Mr. Irving's is more delicately and minutely wrought, and the general features of Louis have with greater care and closeness of observation been associated with a life-like assumption of increasing senility. But besides this, it must be recorded that the last act is vastly superior to anything that it entered into the mind of Charles Kean to effect. If there is any point in which the latest English Louis XI. is inferior to the first, it is in the abject pleading to Nemours for life, to which Mr. Kean's peculiar power of rapid and impetuous utterance gave thrilling effect. There is no other point at which Mr. Irving must yield the palm. It was, indeed, suggested by certain of the London critics that the incident of Louis suddenly praying to the images of the saints stuck in his hat, when interrupted in his directions for the murder of Nemours by the sound of the Angelus, was spoilt by Mr. Irving's appearance of grimacing insincerity. Remembering well, and with admiration, the intense and superstitious fetishism with which Mr. Kean enacted this episode, we awaited with some curiosity Mr. Irving's treatment of it. The London critics seem to have grossly mistaken him at this juncture. He is just as devout and intense as was Mr. Kean. What these writers took for ironic antics are really earnest movements of the head such as a very superstitious *old* man would make in such a situation. It is only one instance among many in this play in which Mr. Irving uncompromisingly realises what the king must have been in his ill-favoured old age,

IRVING AS SHYLOCK.

according to the abundant accounts of him which we possess, and which distinguished novelists have used with great power. Mr. Irving has preferred to follow Victor Hugo rather than Sir Walter Scott. His Louis is a shambling, ill-held-together, down-at-heel old man, whose attitudes are never gainly and mostly mean; who slips down miserably with hollowed stomach into the seat of a throne during a critical diplomatic interview, and warms himself squalidly over the fire on a low stool; who, in fact, never thinks of appearances, and never chances to become an agreeable picture. A close skull-cap helps Mr. Irving to assume an aspect of ill-conditioned age, which is supported by a wonderful make-up of the face, while a contemptible and at the same time contemptuous gait and many rude and uncanny gestures and grins complete the study, which, as soon as the actor speaks, is imbued with absolute life and being. This Louis XI. is as individual to every spectator who saw him as ever was any human being who was known to his fellow-creatures by his ways and his talk.

"Louis does not appear in the first act, which, indeed, is dull and uninteresting. In the second act are illustrated the violence of the old king's rage, tempered by his fear of his doctor; his prompt and ever wily cunning; his readiness to use sentiment, and to throw it cynically aside; his remorseless cruelty and faithlessness, and many other execrable points of his character. Mr. Irving manages all the contrasts and transitions with great art, taking for his guide a clear idea of the character, and developing its many oddly-assorted peculiarities by telling changes of voice and manner. The sudden 'There, that'll do; sit down,' after the Dauphin has just burst forth into patriotic defiance of Burgundy, and the king has caressed him as the child of France, must be heard to be appreciated, and it is only one of many illustrations of Mr. Irving's success in realising the king's cynical humour. The third act introduces the episode of the peasants, in which, of course, the actor revels, for Louis's varied reception of the supposed sincerities of the rustics affords not a little scope. Equally characteristic is the manner in which the old fox elicits from Marie de Comines the name of her lover, and the fact that the Burgundian envoy is Nemours. Act the fourth is far more onerous. Here the king is seen in the solitude of his bed-chamber. Here takes place his extraordinary confession to François de Paule, delivered with great effect in all its blood-chilling frankness and incorrigible impenitence. And here, when the holy father has retired, the monarch is suddenly frozen into abject terror by the appearance of the avenging Nemours. A terrible scene ensues—first of wild pleading for mercy, and then, when Nemours has with contempt and loathing granted the king his life, a fearful paroxysm of rage and hallucina-

tion, as the old man, suddenly young again with desperate excitement, rushes up to what he supposes to be the Duc de Nemours, and violently stabs the air until he falls fainting into the arms of those around him—a situation of great power most startlingly enacted. Great as the performance is in every phase, it is grandest in the fifth act, where King Louis enters robed and sceptred, with death written in his countenance, and his physique reduced to the lowest stage of feebleness. The skull-cap has been abandoned. Long grey locks stream somewhat wildly on the king's shoulders. His countenance derives a sort of dignity, not seen before, from these changes—though such a figure can never be truly venerable—and also from the absorbing nature of the conflict which Louis wages with visibly declining powers. In this hour of extreme mental exhaustion, deepening momentarily into actual stupefaction and afterwards into coma and then into death, the extraordinary resolution and will of the king still display marvellous power. But never was there such a picture of moving prostration and animated decay. The back of a couch lost hold of for a moment, and the tottering form stumbles forwards in a manner which sends a painful start through the whole audience. The sceptre drops, after being used head downwards as a staff, and is forgotten. Then the king is induced to be seated on a couch, and with extraordinary elaborated graduations of insensibility, violently interrupted occasionally by spasms of vigour, he gradually loses his consciousness. No physical detail is neglected that can help to realise a sinking of mind and body into annihilating death. The voice and articulation have the weird, half-drunken thickness of paralysis. Even the effect observable in age and sickness of drawing the retreating lips in over the sunken teeth is somewhat simulated. The difficulty of carrying out such a conception of dissolution in a scene in the course of which such matters have to be dealt with as the final sentence of Nemours, and an interview with Coitier, the leech, who comes from a dungeon with the rust of fetters on his wrist, at the summons of the king who sent him there, must be extreme; but Mr. Irving triumphantly surmounts it, and gives a picture of gradual and placid yet horrible death such as we believe has never been achieved before. Perhaps the greatest success of all is the still and silent impassibility into which the king sinks so absolutely that the courtiers and his son suppose it to be death. The actual death is not placid. The king struggles on his feet, and falls forward on a cushion, with his head toward the audience, as the low murmur, 'The king is dead, long live the king,' proclaims the close of the long, long struggle of a mind that seemed indomitable with the frailties and tortures of a body racked for years with the worst tortures to which humanity can be a prey, and consoled by none of the assuagements to which the suffering are most indebted.

Such, lit up in the earlier passages by infinite comedy and artistically elevated by several tragic episodes of the highest power, is this famous impersonation."

After a run of three months, "Louis XI." gave place, on June 8th, to "Vanderdecken," a new poetic drama in four acts by Messrs. Percy Fitzgerald and W. G. Wills. An old German legend of the fifteenth century was the foundation of a play produced at the Adelphi Theatre, on December 4th, 1826, and entitled "The Flying Dutchman." T. P. Cooke played Vanderdecken, but he was so disgusted with his part, that he soon gave it up to Mr. O. Smith. From the German poet and satirist, Henrich Heine, came the beautiful idea of releasing the accursed mariner from his fate through the love of a faithful woman. Richard Wagner used the idea in his opera, and Messrs. Fitzgerald and Wills followed suit. "Vanderdecken" was not popular, and the leading character could scarcely be said to be worthy of Mr. Irving's powers, though he made it exceedingly picturesque.

On August 12th, 1878, Mr. Irving laid the foundation-stone of the Harborne and Edgbaston Institute, Birmingham. He was presented with an address on the occasion. Some little time previously he had been elected President of the Perry Bar Institute.

CHAPTER VI.

DECEMBER 30th, 1878—JULY 28th, 1883.

Becomes the lessee of the Lyceum Theatre—Engages Miss Ellen Terry, and opens with "Hamlet"—Plays Claude Melnotte, Eugene Aram, Richelieu, Louis XI., Charles I., Mathias, and Lesurques and Duboscq—End of the Season—The Theatre re-opened with "The Bells"—"The Iron Chest"—"The Merchant of Venice" produced—Runs 250 nights—"Two Roses" acted for the benefit of Mr. William Belford—"Iolanthe"—Mr. Sims Reeves sings for Mr. Irving's benefit; Miss Terry recites "The Captive"—The autumn season of 1880 commences with a revival of "The Corsican Brothers"—The Poet Laureate's tragedy—"The Belle's Stratagem" revived, with Miss Terry as Letitia Hardy—Mr. Edwin Booth, Mr. Irving, and Miss Terry act together in "Othello"—"Hamlet," "The Bells," "Eugene Aram," and "Charles I." revived—Mr. Irving and Miss Terry appear as Modus and Helen—"Two Roses"—"Romeo and Juliet" revived—Acted for 160 nights—The Earl of Lytton's speech on the 100th night—"Much Ado About Nothing" revived—Runs 212 nights—Revival of plays to be performed by Mr. Irving and the Lyceum Company in America—Farewell!

ANOTHER landmark in this striking career was now reached. Mr. Irving was already the most successful English actor of his time. The retirement of Mrs. Bateman from the Lyceum gave him the much coveted opportunity of becoming his own manager, and of carrying out his projects for the restoration of the poetic drama. It cannot be said that the enterprise was favoured by precedent. Actor-managers like Macready and Charles Kean had failed to make the higher drama a commercial success; but Mr. Irving was to show that the most cultivated dramatic taste could, even in this prosaic epoch, be made the basis of the most prosperous theatrical management in the history of the English

MISS ELLEN TERRY AS PORTIA.

stage. The first act of the new manager of the Lyceum was to engage Miss Ellen Terry, whose great gifts have played a conspicuous part in Mr. Irving's triumphs. On December 30th, 1878, "Hamlet" was revived, the chief novelties being that Miss Ellen Terry played Ophelia for the first time, and that the tragedy was represented with a poetic appreciation of scenic effect which it had never before received. There was no oppressive magnificence wholly out of keeping with the spirit of the play, but a harmony of dramatic and pictorial effect which made the production a realisation of a dream which Mr. Irving told his audience he had cherished all his life. "Hamlet" was played for one hundred and eight nights, and on April 17th, 1879, "The Lady of Lyons" was brought out, with Irving as Claude Melnotte and Miss Terry as Pauline Deschapelles. Mr. Irving then revived "Eugene Aram," "Richelieu," "Louis XI.," "Charles I.," "The Bells," and "The Lyons Mail." On the 25th of July, he gave a remarkable illustration of his range by appearing in the fourth act of "Richelieu," in the third act of "Louis XI.," in the first act of "Richard III." (Miss Terry playing Lady Anne), in the fourth act of "Charles I.," in the third act of "Hamlet," and as Jeremy Diddler in the farce of "Raising the Wind." During these first seven months of Mr. Irving's management the receipts amounted to £36,000.

On September 20th, 1879, the Lyceum was re-opened with "The Bells," which was followed, on the 27th, by a revival of George Colman the Younger's play, "The Iron Chest." Mr. Irving's Mortimer was a fine performance, but "The Iron Chest" was only a stop-gap, the real event of the season being the production of "The Merchant of Venice," on November 1st.

Mr. Irving's Shylock was one of his most original interpretations of Shakespeare. The Jew was invested with a dignity, and with an intense sense of the wrongs of his people, which won the sympathies of all. It was a noteworthy tribute to the impersonation that it excited the enthusiasm of many Jewish writers who seemed to regard it as a vindication of their race. And, indeed, the pathos of Shylock's humiliation in his hour of defeat, made doubly impressive by Mr. Irving's singularly fine exit from the court after the trial, did much to efface the impression made by the malignity of the Jew's determination to have the forfeit of his bond. The representation of the play derived great strength from the grace and charm of Miss Terry's Portia, and the scenery afforded delightful pictures of Venice. It should not be forgotten that Mr. Irving gave another proof of his fidelity to the spirit of the poet by restoring the fifth act, which it had long been a custom, "more honoured in the breach than the observance," to omit.

"The Merchant of Venice" was performed for two hundred and fifty consecutive nights—a run totally unparalleled in the history of the Shakespearean drama. On the afternoon of December 10th, 1879, Mr. Irving played Digby Grant, in a performance of "Two Roses" for the benefit of Mr. William Belford. On May 20th, 1880, for the benefit of Miss Ellen Terry, "Iolanthe," an idyll in one act, adapted by Mr. W. G. Wills from Henrick Herz's poem, "King René's Daughter," was brought out, with Mr. Irving as Count Tristan, and Miss Terry as the heroine.

Our actor's benefit took place on July 31st, "Charles the First" being the first item in the programme, with Miss Ellen Terry as Queen Henrietta Maria. This was followed by songs

by Mr. Herbert Reeves, and a recitation by Mrs. Bancroft. Mr. Irving's old friend, Mr. Sims Reeves, also appeared on this occasion, and sang "Tom Bowling" and the "Bay of Biscay." A novel feature of the programme was the recitation by Miss Terry of Monk Lewis's poem, "The Captive," which she rendered in character. Mr. Toole gave his sketch, "Trying a Magistrate;" and the proceedings were brought to a termination by the recital of "Eugene Aram" by, and a speech from, Mr. Irving.

Mr. Irving commenced his autumn season of 1880, on September 18th, with a revival of "The Corsican Brothers." M. Alexandre Dumas's story, "Les Frères Corses," was the origin of the melodrama of the same name produced at the Théâtre Historique, Paris, on August 10th, 1850. The English version, by Mr. Dion Boucicault, brought out at the Princess's Theatre by Mr. Charles Kean in February, 1852, was used for the Lyceum revival. The performances of Kean and Charles Fechter—the latter was the original interpreter of Louis and Fabien dei Franchi—have been frequently contrasted. Fechter has been praised for his ease and grace, and for the subtlety with which he marked the characteristic differences between the town-bred and the country-bred brothers. Kean's chief merit lay in the intensity and terrible earnestness of his acting; this was one of his most powerful and effective performances. Mr. Irving's impersonation united the merits of both performers. As Fabien, in the château in Corsica, his acting was marked by an affecting tenderness towards his mother, by an exuberance of good spirits and good nature; he was dignified and cheerful, excepting when overcome by the gloomy forebodings about his brother. But as Louis, in Paris, he became the calm and measured man of the world. In the duel scene at Fontainebleau, with Château Renaud, he displayed all the picturesque weirdness which makes

the triumph of the avenger a thrilling incident even to those who care least about this form of drama. The play was magnificently mounted, and it ran, in all, for one hundred and ninety nights.

On January 3rd, 1881, another play by Mr. Alfred Tennyson was produced at the Lyceum. This was "The Cup," a drama founded on Plutarch's treatise, "De Claris Mulieribus." Mr. Tennyson's play, though not of striking merit as a dramatic work, was much more impressive than "Queen Mary." The scene in the Temple of Artemis in which Synorix at the very moment of his triumph, when the laurel wreath binds his brow, and love seems to crown his hopes, is destroyed by the woman who seemed to yield to his will only to complete her revenge, was a remarkable picture. The temple looked like a solid piece of architecture; and the huge figure of the goddess, the grouping of the worshippers, the invocation, and the thunderclap which answered Camma's appeal, gave one a more vivid impression of the solemnity of the old heathen rites than can be derived from any description, however eloquent. Miss Terry, as Camma, bore herself with grace and effect, and Mr. Irving was forcible and picturesque as Synorix. "The Cup" was played, together with "The Corsican Brothers," until April 9th. On April the 16th "The Belle's Stratagem" was revived, with Mr. Irving as Doricourt, and Miss Terry as Letitia Hardy. Mrs. Cowley's comedy was acted until May, in conjunction with "The Cup." On May 2nd, Mr. Edwin Booth appeared at the Lyceum Theatre as Othello to the Iago of Mr. Irving, Miss Ellen Terry playing Desdemona; and, on May 9th, the two actors changed parts, Mr. Irving acting Othello, whilst Mr. Booth played Iago. The conjunction of these two distinguished artists was an event of rare interest; and the contrast of their gifts, and the general excellence

IRVING AS DIGBY GRANT (Act II.)

of the representation, made this revival of "Othello" one of the most noteworthy in dramatic history. "Othello" was acted on the Mondays, Wednesdays, and Fridays in each week; on the intervening nights, "The Cup" and "The Belle's Stratagem" made up the bill. On June 18th "Hamlet" was played. It was then acted thirteen times. The performances which concluded the season were "The Bells," "The Belle's Stratagem," "The Merchant of Venice," "Eugene Aram," and "Charles I." During this season, "The Cup" had been represented one hundred and twenty-seven times, "The Belle's Stratagem" thirty-six, and "Othello" twenty-two. Mr. Irving's benefit took place on July 23rd, with "The Bells" as the principal attraction. Mr. J. L. Toole also contributed to the evening's entertainment, and Mr. Irving and Miss Terry appeared as Modus and Helen in the well-known scene from "The Hunchback."

On December 26th, the Lyceum re-opened with "Two Roses," with Mr. Irving in his finished study of Digby Grant. In this revival, Mr. David James appeared as Our Mr. Jenkins. The play was repeated sixty times, until March 4th, when it was withdrawn to make way for the revival, on March 11th, of "Romeo and Juliet," when, for the first time, Mr. Irving appeared as Romeo and Miss Terry as Juliet. In the preface to his acting edition of the tragedy, Mr. Irving announced that he had availed himself of every resource at his command to perfectly illustrate the warmth and glow of this play. He had carefully prepared the text, and amongst the restored portions he gave a prominent place to Romeo's unrequited love for Rosaline, which Garrick omitted in his version. Mr. Irving, discarding the theory of the schoolboy Romeo, took the manly side of the character, and he consequently excelled in the later scenes of the play. His

fight with Tybalt, his passionate acting when receiving the news of his banishment, and the scene with the Apothecary, may be instanced as his most successful passages. "Romeo and Juliet" was withdrawn from the Lyceum stage on July 29th. It was reproduced on September 2nd, and played again until October 7th, having been performed one hundred and sixty times.

The Earl of Lytton, at a banquet in celebration of the one hundredth performance of "Romeo and Juliet," bore most interesting testimony to the merits of this revival:

"In the course of his brilliant career as an actor, Mr. Irving has sustained many characters. In all of them he will be long and admirably remembered; but in none of them has he established a more general and permanent claim to our gratitude than in the character by which he is so worthily known to us as the illustrious successor of my lamented friend, the late Mr. Macready, in the beneficent task of restoring to the British stage its ancient and now prolific alliance with the literature and poetry of our country. Speaking here as the son of an English writer, who was not unconnected with the stage, and who, were he still living, would, I am sure, be worthily interested in the success of Mr. Irving's noble undertaking, and gratefully acknowledge, in all that tends to record and confirm such an alliance, the promise of a threefold benefit:—A benefit to our national literature, because, without it, that literature would remain comparatively barren or undeveloped in one of the highest departments of imaginative writing. A benefit to our national stage, because without it the genius of our actors, when seeking opportunities for the expression of its highest powers in the performance of great parts and great plays, must remain dependent more or less upon the dramatic productions, either of former generations or foreign countries. And a benefit to our national society, because there is no surer test of the relative place to be assigned to any modern community in a state of social civilisation than the intellectual character of its public amusements; and in elevating these you exalt the whole community. Now, I feel sure you will agree with me that no living English actor has done more in this direction than Mr. Irving; and he has done it not by sacrificing all other conditions of dramatic effect to the display of his own idiosyncrasy as an actor, but by associating his peculiar powers as an actor with a rarely cultivated and thoughtful study of that harmonious unity of dramatic impressions which is essential to the high order of dramatic performances. Mr. Irving's eminence as an actor needs from me no individual recognition. It has long ago been established, and in connection with its latest manifestation, it has been

re-affirmed with enthusiasm with a popular verdict, which supersedes all personal comment. But there is one characteristic of his talents which has, I think, been specially conducive to its popularity. It requires a great actor to perform a great part, just as it requires a great author to write one. But it requires, I think, from a great actor certain special and uncommon powers to enable him to throw the whole force of his mind creatively into every detail of a great play; giving to the pervading vital spirit of it an adequately complete, appropriate, and yet original embodiment. This peculiar quality of Mr. Irving's mind and management has been conspicuously revealed in his conception and production of the play, whose 100th performance at this theatre we celebrate to-night. Now, though "Romeo and Juliet" is one of the most poetic, it is certainly one of the least dramatic of Shakespeare's tragedies. To us its main charm and interest must always be poetic rather than dramatic. Even in the versification of it Shakespeare has adopted, as he has adopted in no other drama, forms peculiar to the early love poetry of Italy and Provence. Its true *dramatis personæ* are not mere mortal Montagues and Capulets, they are those beautiful immortals, love and youth, in an ideal land of youth and love—and those delicate embodiments of a passionate romance Shakespeare has surrounded with a scenery and invested with an atmosphere of sensuous beauty. This atmosphere is the only medium through which we can view them in their true poetic, perspective, and right relation to that imaginary world in which alone they naturally breathe and move and have their being. But it is this subtle atmosphere of surrounding beauty which invariably and inevitably escapes in the ordinary stage performance of the play, and it is, I conceive, the surpassing merits of Mr. Irving's conception and treatment of the play to have restored to it, or rather to have given for the first time to its stage performance the indefinable pervading charm, of what I can only call its natural poetic climate. In the production of this result he has successfully employed, no doubt, scenic effects, which attest a creative imagination of no common force and sweetness. But the result is by no means due to scenic effect alone. Did time allow, I think I could trace it through numerous details of singular delicacy to the unobtrusive and pervading influence of an original mind upon the whole arrangement and performance of the play, and we should indeed be ungrateful for the pleasure it has given us, if we forgot, on this occasion, how largely that pleasure is due to the refined and graceful exercise of such charming talents as those which delighted us in the acting of Miss Terryand Mrs. Stirling, and to the general intelligence of all who have supported Mr. Irving, in thus successfully carrying out his own brilliant conception of the play."

"Romeo and Juliet" was followed, on October 11th, 1882, by "Much Ado About Nothing," which, perhaps, was

the most perfect of all Mr. Irving's productions. Incomparable acting on the part of the representatives of Benedick and Beatrice, joined, with appropriate scenery and costumes, in making this as complete a Shakespearean representation as the stage has ever known. A series of harmonious pictures made the spectator almost breathe the atmosphere of Messina; but the scenery was only an adjunct to the performance, and not even in the church, with its massive pillars, decorated roof, and costly altar, was the attention distracted from the representation of the most striking incident in the play. In Benedick, Mr. Irving had a part in which his incisive humour was exercised to great advantage, and a more captivating Beatrice than Miss Terry was surely never seen. The comedy was withdrawn after a run of two hundred and twelve nights, only to make way for the series of Mr. Irving's farewell performances, which commenced with "The Bells." On June 2nd, "The Lyons Mail" was revived with a new feature in the appearance of Miss Terry as Jeannette. At an afternoon performance, on June 14th, in aid of the funds of the Royal College of Music, Mr. Irving resumed the character of Robert Macaire. The next of the farewell performances was "Charles I." on June 30th. This was followed, on July 11th, by "Hamlet;" on July 16th, by "The Merchant of Venice;" on July 19th, by "Eugene Aram" (in one act), and "The Belle's Stratagem;" and, on July 23rd, by "Louis XI."

Mr. Henry Irving's farewell benefit on Saturday, July 28th, brought the season to a close. This was a memorable evening in the annals of dramatic art, and will not easily be forgotten by those who had the good fortune to be present. Long before noon the crowds had begun to assemble, and many hundreds of

IRVING AS BENEDICK.

people were turned away, unable even to get within the walls of the theatre. Mr. W. G. Wills' drama—"Eugene Aram"—was the first item in the programme, Mr. Irving of course playing the conscience-stricken schoolmaster, and Miss Ellen Terry once more acting Ruth Meadows. After "Eugene Aram," Mr. Herbert Reeves sang "Com è Gentil," and "The Jolly Young Waterman." Mr. J. L. Toole gave his laughable sketch, "Trying a Magistrate;" and Mr. Sims Reeves sang with wonderful power and effect "The Death of Nelson" and "Then You'll Remember Me." After this came "The Belle's Stratagem," compressed, for this occasion, into two acts. But everybody felt that these were only the preliminaries to the real event of the evening. The curtain had hardly fallen upon the comedy ere the audience, animated by one feeling, gave vent to their excitement in loud shouts for "Irving." Wreaths and bouquets were showered upon the stage, and the tableau curtains divided, showing Mr. Irving in his costume of Doricourt, without the wig, very pale, and evidently much moved. When the cheers had subsided, Mr. Irving advanced and made, with great emotion, the following speech:—

"Ladies and Gentlemen,—I have often had to say 'Good-bye' to you on occasions like this, but never has the task been so difficult as it is to-night, for we are about to have a longer separation than we have ever had before. Soon an ocean will roll between us, and it will be a long, long time before we can hear your heart-stirring cheers again. It is some consolation, though, to think that we shall carry with us across the Atlantic the goodwill of many friends who are here to-night, as well as of many who are absent. Here—in this theatre—have we watched the growth of your great and generous sympathy with our work, which has been more than rewarded by the abundance of your regard, and you will believe me when I say, I acutely feel this parting with those who have so steadily and staunchly sustained me in my career. Not for myself alone I speak, but on behalf of my comrades, and especially for Miss Ellen Terry. Her regret at parting with you is equal to mine. You will, I am sure, miss her—as she will certainly

miss you. But we have our return to look forward to, and it will be a great pride to us to come back with the stamp of the favour and goodwill of the American people, which, believe me, we shall not fail to obtain. The 2nd of next June will, I hope, see us home with you again. We shall have acted in America for six months, from October 29 to the 29th of the following April, during which time we shall have played in some forty cities. Before our departure we shall appear in Glasgow, Edinburgh, and Liverpool, from whence we start upon our expedition. This theatre will not be closed long; for on the 1st of September a lady will appear before you whose beauty and talent have made her the favourite of America from Maine to California—Miss Mary Anderson—a lady to whom I am sure you will give the heartiest English welcome—that is a foregone conclusion. You will, I know, extend the same welcome to my friend Lawrence Barrett, the famous American actor, who will appear here in the early part of next year. It is a delight to me, as it must have been to you, to have had my friend Sims Reeves here to-night, and I hope that the echo of the words so beautifully sung by him will linger in your memories, and that you *will* remember me; and it has also been a great delight to have had my old friend Toole and my young friend Herbert Reeves here to-night. At all times it is a happy thing to be surrounded by friends, and especially on such an occasion as this. And now, ladies and gentlemen, I must say 'Good-bye.' I can but hope that in our absence some of you will miss us; and I hope that when we return you will be here, or some few of you at least, to welcome us back. From one and all to one and all, with full and grateful and hopeful hearts, I wish you lovingly and respectfully 'Good-bye.'"

Words are of little avail to describe the scene which followed. When the band played "Auld Lang Syne," and the curtain was again raised, disclosing the entire Lyceum company ranged on the stage, the whole audience burst into an extraordinary tumult of enthusiasm. Handkerchiefs waved in unbroken lines from floor to roof; while the mingled cheers and sobs unnerved the strongest. No such spectacle has been witnessed in a theatre by this generation. Mr. Irving might well have felt that he had no more triumphs to win; for such a tribute of enthusiastic affection would fill up the measure of the most exacting ambition.

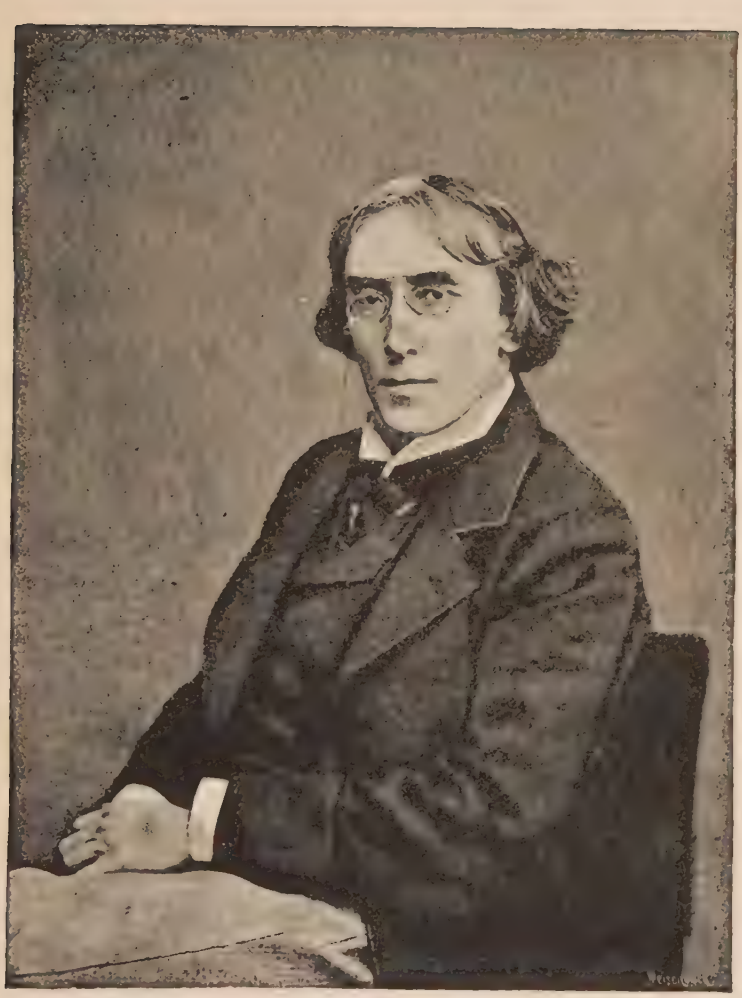
CONCLUSION.

THIS record of a career so interesting as that of Henry Irving, naturally suggests a brief consideration of the means by which its subject has arisen to such eminence. It is indisputable that Henry Irving is the foremost and the most brilliantly successful of living English actors. No actor in this country has ever attained so magnificent and so strong a position as he has, and no other actor has so striven against and so completely conquered such apparently insurmountable obstacles. His progress was far from rapid, and for ten years he had laboured steadily at his chosen profession, and had done a marvellous amount of work before he obtained a chance for distinguishing himself in London. Then, taking his place, as he did, as a comedian of the first rank, he bided his time until the opportunity came for a higher distinction, when he seized and grappled it with an iron hand; and the actor who had hitherto been known only as an interpreter of light and eccentric comedy characters, proved that he possessed true tragic power. He was then received with open arms by the public, and applauded to the echo. But, in the meantime, he had been striving vigorously to obtain a recognition of his art. He had chosen the stage for his profession because he loved it, and he set himself resolutely to the task of succeeding despite its hazards. He had no one to depend upon, no one to either drag or thrust him forward; nothing to work upon but his own ability. He started with that recommendation only, and

with and by it alone he ultimately gained a resplendent success. He faced all manner of difficulties, and bore them all down with a resolution and courage that nothing could stand against. His early life was a hard one, but it was a good training for him. To go on year after year playing small parts, enduring many trials and vicissitudes, waiting nervously and anxiously for the golden opportunity, never swerving from the path he had marked out for himself—all this required a mind of no common order, supported by an indomitable will. The courage and strength of purpose in enduring the difficulties and attacks with which his professional life has been so persistently beset must, indeed, have been enormous. No actor since the days of David Garrick has been so mercilessly and so persistently lampooned, and no other actor since Garrick's time has been less affected by such antagonism, or more brilliantly successful in spite of it.

From a simple life in Cornwall to the bustle and excitement of London, and thence to the stage of a provincial theatre, occupied his first eighteen years. Then for a space of ten years we find that he worked steadfastly in the country, playing character upon character, and gaining a vast experience which subsequently became of inestimable value to him. Eventually he obtained his reward, and made a success that has absolutely no parallel in the history of the English stage.

His first appearance in London proving a delusion (an actor with only six lines to speak has no great chance for distinguishing himself!), he did not linger in London and wait for a chance with a downcast heart, but went back to the provinces, and worked and waited there. He waited for nearly seven years, and then came a second time to London. Prospects were a little brighter now, and Dame Fortune seemed to smile upon



HENRY IRVING.

him at last. But the Rawdon Scudamores, and Bob Gassitts, and Mr. Chevenix's of modern comedy were not what he wanted. Even Digby Grant, excellent as the part was, and admirably as it was acted, was not the desired opportunity. But it was the first real stepping-stone of his success. It remained for his performance of Mathias to establish his claim as a leading actor, and the seal of his success was fixed by his infinitely human impersonation of Hamlet. The pathos of his Charles the First, the despair of his Eugene Aram, and the power of his Richelieu, joined with his Mathias and his Hamlet in fixing incontestably his position as the foremost actor of his country. The grim comedy of his Richard the Third, the repose of his Lesurques and the ferocity of his Duboscq, the art of his Louis the Eleventh, the sympathy aroused by his Shylock, and the comedy of his Benedick, are further instances of the actor's greatest successes, and speak for themselves. In the annals of the stage there has been no such instance of an actor, after familiarizing himself to the public as a type of special modern character, challenging opinion as a candidate for the highest honours of the drama, and not only essaying but winning the high position. This is a singular part of Mr. Irving's career, for none but those who understand the almost insurmountable difficulty of changing the estimate which the public may have formed of the scope or direction of an actor's abilities, can appreciate the power and courage which wrought such a change.

Many an actor has flashed upon the town who, after long and arduous study of the leading characters, appeared before a London public; but here was a player appealing at once and for the first time to the critical public as Shylock, or Othello, or Iago, or Macbeth, or Benedick, or Romeo, or Louis, with phenomenal success. Great as was the opposition which he had to surmount, the only

wonder is that it was not greater. But he has now held the stage for fifteen years, and his position is stronger than ever.

About Mr. Irving's acting there is a singular magnetic quality which attracts and compels the sympathy of the spectator. He possesses in an eminent degree the power of holding his audience, as it were, in a vice; he sways and bends them at his will and readily excites in them a strong interest in his performance. This power of attraction, so rarely met with on the stage, has, from the commencement of his career, proved one of his most valuable possessions. The obviously natural style of his acting may also be cited as another reason for his success. He has avoided all the conventionalities of the stage, and all misplaced traditions of the theatre which, until his time, had been handed down to the actor from generation to generation, time out of mind. In his case, conventionalities and stilted affectations have given place to original thought and feeling, and the result of the experiment has not been amiss. Special charms of figure and mien and voice "are neither," says Lessing, "the only nor the greatest perfections of the actor. Valuable gifts of nature are very necessary for his calling, but they by no means suffice for it. He must everywhere think with the poet." This is really the most necessary condition for a great actor; he must think with the poet. Mr. Irving excels in this particular quality. He goes straight to the author's text for inspiration and does not depend entirely upon the teachings of others. He has a striking presence and a marvellous personality, but he does not rely upon those gifts of nature alone. He thinks for himself, and he has evidently the courage to stand by his opinions.

As a manager, Mr. Irving has done more for the advancement of the stage than any of his predecessors. The theatre has never before occupied so prominent a position in the mind of the public

as it enjoys to-day, and no name is more familiar than that of Henry Irving. It must be a source of pride and gratification to every actor who loves his art to reflect that it was by an actor that this good work was accomplished.

The banquet of the 4th of July, 1883, was a tribute to the genius of the actor that, in itself, is sufficient testimony of his greatness and popularity. Here, for chairman, was the Lord Chief Justice of England, and the five hundred people who sat down at the dinner included representative men in every branch of art and literature, who vied with each other in doing homage to the actor. No such scene of excitement and friendly feeling has been witnessed by the present generation of playgoers as that which took place in the Lyceum Theatre on July 28th last, the occasion of Mr. Irving's farewell performance in London. These triumphs were continued in Glasgow and in Edinburgh, and culminated in his Liverpool engagement.

When the good ship "Britannic" sailed from Liverpool on October 11th, she carried with her, in the person of Mr. Henry Irving, a freight of precious interest to many thousands of people scattered wherever the English tongue is known, who will join each other in wishing him a hearty success in America, and a safe return to his native land.

APPENDIX.

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THE EXPOSURE OF THE DAVENPORT BROTHERS.

(*See page* 34.)

THE exposure, at this period (February, 1865), of the imposture of the notorious Davenport Brothers was a somewhat remarkable episode in which Irving had a leading part. During the winter of 1864–65, the whole of credulous England was disturbed by the statements made by these men, and the effects which they produced in their "dark séances," pretending to be based on occult spiritual power, were beginning to have a very deleterious effect on certain classes. It was openly claimed by the showman of the party, the notorious Reverend Doctor Ferguson, that the effects produced were manifestations of the Divine power. In several towns there had almost been riots, and two very strong currents of public feeling ran in opposite directions. Hitherto it had been found impossible to detect the imposture; the nearest approach being the failure of the brothers to untie themselves caused in Liverpool by the adaptation by the tying committee of the "tom-fool" knot. Manchester had been invaded by the tricksters, and the number of the dupes had swelled immensely. The feeling of the adverse faction was caught and crystallised into action by the invention and skill of Henry Irving, and his friends Mr. Frederick Maccabe and Mr. Phillip Day. Irving was attracted to the séance by the public interest awakened, and after seeing the effect produced, determined to expose the shameful imposture; to the manner of doing it he was probably incited by the remarkable appearance and unctuous delivery of the Reverend Doctor Ferguson. Having pondered over the means possible of producing the "effects" by which the Davenport Brothers produced such startling results, he secured the aid of his two friends, the result being a private performance before some friends at a popular club. The effort was so successful that the news got abroad. The club entertainment became an open secret, and the performers were asked to give a repetition in some place capable of holding a large number of the persons interested in the question. Accordingly, on the afternoon of Saturday, February 25th, 1865, the Library Hall of the Manchester Athenæum was crowded with an intelligent audience, to witness a display of "preternatural philosophy" in a "private Séance à la Davenport," provided by some well-known members

of the theatrical profession then playing in the city. The proceedings were commenced by Mr. Henry Irving, who was loudly applauded on making his appearance. He said:

"Ladies and Gentlemen,—In introducing to you our experiments in what we, perhaps, have ostentatiously called 'preternatural philosophy,' I propose to explain to you as briefly as possible how this meeting has taken place, and the end we have in view in giving this semi-public séance. The performance of the Davenport Brothers was of a nature to fill some minds with wonderment, some to puzzle and perplex, whilst many who would not own to either took to derision and laughter. Three gentlemen, two of whom I shall have the honour of introducing to you [Mr. Irving himself being one of the three], proved exceptions to what appears to have been the rule in the Davenport audiences. They were neither astonished, perplexed, nor bewildered, nor did they content themselves by treating the affair with levity, but in a matter-of-fact way they said, 'Here are effects apparently marvellous; there is no effect without a cause; these things are done somehow. If they are done by a supernatural power we cannot accomplish the same; but if by a natural power, why then we can also—if we discover the somehow. Acting upon this, and beginning with the first axiom in Euclid, that the nearest way from one given point to another is by a straight line, they procured a line, and proceeded like two philosophers to experimentalise. The result was a complete knowledge of the somehow, and a full discovery of the trick. At a social gathering some ten days ago (prior to the rather rough and unsatisfactory Liverpool demonstration), a few friends were amused by a burlesque séance à la Davenport, in which I had rather the equivocal honour of impersonating a certain reverend doctor. The result was so complete a reproduction of all the phenomena, that a committee was formed for the purpose of holding this assembly in which our object is something more than mere amusement. What do the band of brothers profess to teach? What purpose beyond lining their pockets with money do they desire to obtain? They indignantly declined to be called conjurors; and while not venturing to define what was the precise nature of the occult power they professed to exercise, they wished people to understand that they were in some way connected with spiritualism—that, in their own words, they were producing a new hope for all mankind. So, ladies and gentlemen, if we can succeed in destroying the blasphemous pretensions of the unlicensed spirit dealers, our object will be attained, and this meeting will not have been held in vain. I will assume, as well as I am able, the appearance and manner of the doctor, and endeavour as hastily as possible to introduce him to you as our 'media.'"

The rapid assumption of a wig and beard, with a few artistic facial touches, a neckerchief of the approved sort, and a tightly buttoned surtout, soon changed Irving into an admirable "double" of the renowned Doctor Ferguson, who, be it always remembered, claimed to be not only the pastor of an existing church, but the Avatar of a new religion, of which spiritualism was the revelation. The resemblance was so striking as to cause immense amusement. Coming forward with the grave demeanour of his original, Irving delivered the following characteristic address, accompanying it with tone, accent, expression, and gesture which were irresistible in their ludicrous likeness to nature—the unctuous showman being, in fact, exactly reproduced: —

"Ladies and Gentlemen,—In introducing to your notice the remarkable phenomena which have attended the gentlemen, who are not brothers—(laughter)—who are about to appear before you, I do not deem it necessary to offer any observations upon their extraordinary manifestations. I shall therefore at once commence a long rigmarole—(laughter)—for the purpose of distracting your attention, and filling your intelligent heads with perplexity. (Laughter.) I need not tell this enlightened audience of the gigantic discoveries that have and are being made in the unfathomable abyss of science. I need not tell this enlightened audience (because if I did they would not believe me). (Laughter.) I say I need not tell this enlightened audience that the manifestations they are about to witness are produced by occult power—the meaning of which I don't clearly understand—(laughter)—but we simply bring before your notice facts, and from these you must form your own conclusions. (Hear, hear, and renewed laughter.) Concerning the early life of these gentlemen, columns of the most uninteresting description could be written. (Laughter.) I will mention one or two interesting facts connected with these remarkable men, and for the truth of which I personally vouch. In early life one of them, to the perfect unconcern of everybody else, was constantly and most unconsciously floating about his peaceful dwelling in the arms of his amiable nurse—(laughter)—while, on other occasions, he was frequently tied with invisible hands to his mother's apron strings. (Renewed laughter.) Peculiarities of a like nature were exhibited by his companion, whose acquaintance with various spirits commenced many years ago, and has increased to the present moment with pleasure to himself and profit to others. (Roars of laughter.) These gentlemen have not been celebrated throughout the vast continent of America, they have not astonished the most civilised world, but they have travelled in various parts of this glorious land—the land of Bacon—(laughter)—and are about to appear in a phase in your glorious city of Manchester. (Laughter.) Many really sensible and intelligent individuals seem to think

that the requirement of darkness seems to infer trickery. (Laughter.) So it does. (Cheers.) But I will strive to convince you that it does not. (Hear, hear.) Is not a dark chamber essential to the process of photography? and what would we reply to him who would say 'I believe photography is a humbug—do it all in the light, and we will believe otherwise?' It is true we know why darkness is essential to the production of a sun picture; and if scientific men will subject these phenomena to analysis, they will find why darkness is essential to our manifestations. (Laughter.) But we don't want them to find—(laughter)—we want them to avoid a common-sense view of the mystery. (Laughter.) We want them to be blinded by our puzzle, and to believe with implicit faith in the greatest humbug of the nineteenth century." (Loud applause and laughter.)

Justice to Irving cannot be done by any mere record of this speech. Frequent bursts of applause followed the "points" made and the hints given, while a staid and dignified gravity recalled to the minds of his listeners the unctuous manner of the mentor of the Davenports. With the same serious face and action he turned to introduce his friends, and the pleasant and familiar faces of Messrs. Frederick Maccabe and Phillip Day, of the Princes' Theatre, appeared upon the platform—the two professional brothers quietly taking their places to be bound on each side of the cabinet.

The process of tying then commenced, the audience keeping up a running fire of commentary, which the "Doctor" aptly and wittily answered. The brothers were placed in the cabinet, bound securely hand and foot, and with them were placed a guitar, a tambourine, a bell, and a trumpet. Directly on the doors being closed the manifestations commenced. Hands were shown at the aperture and discordant noises commenced within the cabinet. The tambourine and guitar were played, dogs barked, and cats mewed, and a variety of sounds were heard which, as the "Doctor" said, could not possibly emanate from the human voice. The trumpet was thrown out repeatedly. A gentleman near the platform asked the "Doctor" to be careful that the instrument did not do some damage. The "Doctor" said he could not be answerable for any demonstrations the spirits liked to produce. He asked a gentleman if he had been struck. The gentleman replied, "No;" upon which the "Doctor" said he hoped this was a convincing proof that the manifestations were guided by an intelligent power. On the doors being repeatedly opened, the "brothers" appeared bound as before. At length they walked forth from the cabinet freed from the fetters, They re-bound themselves; one of the committee took his seat in the cabinet, and flour being placed in their hands, the exact Davenport programme was gone through with the most complete success. The dark séance which followed was a wonderful imitation of the Davenport illusions. No effect which the Davenports produced was left undone, but in the course of

the "séance" all their performances were exactly reproduced. The musical instruments were seen floating through the air—the coats of the bound men were exchanged. The "manifestations" took place amidst sundry well-directed remarks and witticisms from the "Doctor." He insisted upon an unbroken chain of contact, "else," said he, "you may be touched in places you least expect." "In the pocket!" cried one gentleman. "Yes," came the repartee, as quick as lightning from the quasi doctor: "In the pocket, or in the head, or in any other empty receptacle." Irving's impersonation was indeed quite a triumph of real imitative art. Never for a moment did he lose his "identity," but kept the audience in constant merriment by his happy and apt remarks.

At the close of the scene, a vote of thanks to the performers was carried by vehement acclamation. Amid renewed cheers, calls were made for the "Doctor." Irving came forward, and after a few words of thanks in his assumed guise, tore off his whiskers and beard, and bowed his thanks.

It is to be remembered that this exhibition was entirely free, the tickets having been given away. In connection with the exposure, which was, by public desire, repeated on the following Saturday in the Free Trade Hall, all the gentlemen participating refused testimonials of any kind. Immediately after the first exhibition the Manchester papers were full of letters advocating a testimonial, but the honour was firmly declined. The immediate effect of the occasion on which he created such an impression was to lose Irving his engagement at the Theatre Royal, he declining to make capital out of the success of the exposure of the imposture by repeating the performance nightly at the theatre.

PARTS ACTED BY HENRY IRVING.

THE four hundred and twenty-eight parts acted by Irving during the first two and a half years that he was on the stage have already been recorded. To these there remain to be added one hundred and sixty parts played by him in the interval between his leaving Edinburgh and his engagement at the St. James's Theatre (September, 1859, to October, 1866), and sixty-one characters represented by him in London. The total number of parts acted by Irving is, therefore, six hundred and forty-nine. The names of the parts played by him in London are here given :

(The characters marked thus* are original, and are twenty-two in number.)

ST. JAMES'S THEATRE, October, 1866, to November, 1867.

Doricourt, in "The Belle's Stratagem."
Rawdon Scudamore,* in "Hunted Down."
Harry Dornton, in "The Road to Ruin."
The O'Hoolagan,* in "A Rapid Thaw."
Joseph Surface, in "The School for Scandal."
Robert Macaire.
Count Falcon,* in "Idalia."
Charles Arundel, in "My Aunt's Advice."
Robert Audley, in "Lady Audley's Secret."
Harry Thorncote, in "Only a Clod."
Charles Torrens, in "The Serious Family."
Felix Featherley, in "The Widow Hunt."
Charles Mowbray,* in "A Tale of Proceda."
Ferment, in "The School of Reform."

QUEEN'S, December, 1867, to March, 1869.

Petruchio, in "Katherine and Petruchio."
Bob Gassitt,* in "Dearer than Life."
Bill Sykes,* in "Oliver Twist."
Charles Surface, in "The School for Scandal."
Faulkland, in "The Rivals."
Robert Redburn,* in "The Lancashire Lass."
Robert Arnold,* in "Not Guilty."
Young Marlow, in "She Stoops to Conquer."
De Neuville, in "Plot and Passion."
Victor Dubois, in "Ici on Parle Français."
John Peerybingle, in "Dot."

HAYMARKET.

Cool, in "London Assurance." (On June 5th, 1868, for the benefit of the Royal Dramatic College.)
Captain Robert Fitzhubert,* in "All for Money." (On July 12th, 1869.)

DRURY LANE.

Brown, in "The Spitalfield's Weaver." (On March 11th, 1869, for the benefit of the sufferers through the fire at the Theatre-Royal, Hull.)
Compton Kerr,* in "Formosa." (From August, to December, 1869.)
Joseph Surface,† in "The School for Scandal." (On June 8th, 1876.)

GAIETY, December, 1869, to April, 1870.

Mr. Reginald Chevenix,* in "Uncle Dick's Darling."

VAUDEVILLE, April 16th, 1870, to May, 1871.

Alfred Skimmington,* in "For Love or Money."
Digby Grant,* in "Two Roses."
Frank Friskly, in "Boots at the Swan."
Colonel Kirke, in "A Sheep in Wolf's Clothing."

LYCEUM, September 11th, 1871, to July 28th, 1883.

Landry Barbeau,* in "Fanchette."
Jingle,* in "Pickwick."
Mathias,* in "The Bells."
Jeremy Diddler, in "Raising the Wind."
Charles the First*
Eugene Aram.*
Richelieu.
Philip,* in "Philip."
Hamlet.
Macbeth.
Othello.
Philip of Spain,* in "Queen Mary."
Doricourt.†
Tristan, in "King René's Daughter."
Richard the Third.

Duboscq and Lesurques, in "The Lyons Mail."
Louis the XI.
Vanderdecken.*
Claude Melnotte, in "The Lady of Lyons."
Sir Edward Mortimer, in "The Iron Chest."
Shylock.
Tristan, in "Iolanthe."
Louis and Fabien dei Franchi, in "The Corsican Brothers."
Synorix,* in "The Cup."
Iago.
Modus, in (a scene from) "The Hunchback."
Digby Grant.†
Romeo.
Benedick.
Robert Macaire.†

CASTS OF THE PRINCIPAL PRODUCTIONS IN WHICH MR. IRVING HAS APPEARED.

"Two Roses."

First performed at the Vaudeville Theatre on June 4th, 1870.

Digby Grant, Esq.	Mr. Henry Irving.
Caleb Deecie	Mr. Thomas Thorne.
Jack Wyatt	Mr. H. J. Montague.
Our Mr. Jenkins	Mr. George Honey.
Mr. Furnival	Mr. W. H. Stephens.
Our Mrs. Jenkins	Miss Lavis.
Lotty	Miss Amy Fawsitt.
Ida	Miss Newton.

"The Bells."

First acted at the Lyceum Theatre on November 25th, 1871.

Mathias	Mr. Henry Irving.
Walter	Mr. Frank Hall.
Hans	Mr. F. W. Irish.

† He had previously played these characters—Joseph Surface, Doricourt, Digby Grant, and Robert Macaire—at other London Theatres.

Christian	Mr. H. Crellin.
Mesmerist	Mr. A. Tapping.
Doctor Zimmer	Mr. Dyas.
Notary	Mr. Collett.
Tony	Mr. Fredericks.
Fritz	Mr. Fotheringham.
Judge of the Court	Mr. Gaston Murray.
Clerk of the Court	Mr. Branscombe.
Catherine	Miss G. Pauncefort.
Annette	Miss Fanny Heywood.
Sozel	Miss Helen Mayne.

"Charles the First."

Produced at the Lyceum Theatre on September 28th, 1872.

Charles I.	Mr. Henry Irving.
Cromwell	Mr. G. Belmore.
Marquis of Huntley	Mr. Addison.
Lord Moray	Mr. E. F. Edgar.
Ireton	Mr. R. Markby.
Prince James	Miss Allcroft.
Prince Henry	Miss Welch.
Queen Henrietta Maria	Miss Isabel Bateman.
Lady Eleanor	Miss G. Pauncefort.
Princess Elizabeth	Miss Willa Brown.

"The School for Scandal."

Sheridan's comedy, as acted at the Theatre Royal, Drury Lane, on the afternoon of June 8th, 1876, for a complimentary benefit to John Baldwin Buckstone, "as a recognition of his twenty-three years' lesseeship and management of the Haymarket Theatre, and of his public services as an actor for nearly half a century."

Sir Peter Teazle	Mr. Samuel Phelps.
Sir Oliver Surface	Mr. S. Emery.
Joseph Surface	Mr. Henry Irving.
Charles Surface	Mr. C. Mathews.
Sir Benjamin Backbite	Mr. Buckstone.
Crabtree	Mr. J. B. Ryder.
Careless	Mr. C. F. Coghlan.
Trip	Mr. S. B. Bancroft.

Moses	Mr. David James
Snake	Mr. B. Webster
Rowley	Mr. Howe.
Sir Harry	Mr. Charles Santley.

(*With the song "Here's to the Maiden."*)

Musical Guest	Mr. J. Parry.
Sir Toby	Mr. F. Everill
Servant to J. Surface	Mr. E. Righton
Servant to Sir P. Teazle	Mr. C. Sugden.
Servant to Lady Sneerwell	Mr. A. Cecil.
Lady Teazle	Miss Neilson.
Mrs. Candour	Mrs. Stirling.
Lady Sneerwell	Mrs. A. Mellon.
Maria	Miss L. Buckstone.
Lady Teazle's Maid	Miss E. Farren.

Guests—Mesdames Carlotta Addison, E. Thorne, B. Henri, M. Harris, Harriet Coveney, Clara Jecks, Everard, etc.—Messrs. Horace Wigan, R. Soutar, J. Maclean, Clifford Cooper, Weathersby, G. Temple, etc.

Stage Manager	Mr. Edward Stirling.

Mrs. Keeley will deliver an Address written by Mr. Henry J. Byron, to which Mr. Buckstone will respond.

PLAYS PRODUCED UNDER MR. IRVING'S MANAGEMENT.

"HAMLET."

As represented at the Lyceum Theatre on December 30th, 1878, the occasion of the opening of the Theatre under the management of Mr. Irving.

Hamlet	Mr. Henry Irving.
Claudius	Mr. Forrester.
Polonius	Mr. Chippendale.
Laertes	Mr. F. Cooper.
Horatio	Mr. T. Swinbourne.
Osric	Mr. Kyrle Bellew.
Rosencrantz	Mr. A. W. Pinero.
Guildenstern	Mr. Elwood.

Marcellus	Mr. Gibson.
Bernardo	Mr. Robinson.
Francisco	Mr. Tapping.
Reynaldo	Mr. Cartwright.
1st Player	Mr. A. Beaumont.
2d Player	Mr. Everard.
Priest	Mr. Collett.
1st Gravedigger	Mr. S. Johnson.
2d Gravedigger	Mr. A. Andrews.
Messenger	Mr. Harwood.
Ghost of Hamlet's Father	Mr. T. Mead.
Gertrude	Miss Pauncefort.
Player Queen	Miss Sedley.
Ophelia	Miss Ellen Terry.

"THE LADY OF LYONS."

Revived on April 17th, 1879.

Claude Melnotte	Mr. Henry Irving.
Colonel Damas	Mr. Walter Lacy.
Beauséant	Mr. Forrester.
Glavis	Mr. Kyrle Bellew.
Mons. Deschappelles	Mr. C. Cooper.
Landlord	Mr. S. Johnson.
Gaspar	Mr. Tyars.
Capt. Gervais	Mr. Elwood.
Capt. Dupont	Mr. Ferrand.
Major Desmoulins	Mr. Andrews.
Notary	Mr. Tapping.
Servant	Mr. Branscombe.
Servant	Mr. Harwood.
Mme. Deschappelles	Mrs. Chippendale.
Widow Melnotte	Miss Pauncefort.
Janet	Miss Harwood.
Marian	Miss Willa Brown.
Pauline	Miss Ellen Terry.

"THE IRON CHEST."

Revived on September 27th, 1879.

Sir Edward Mortimer	Mr. Henry Irving.
Capt. Fitzharding	Mr. J. H. Barnes.

Wilford	Mr. Norman Forbes.
Adam Winterton	Mr. J. Carter.
Rawbold	Mr. Mead.
Samson Rawbold	Mr. S. Johnson.
Peter	Mr. Branscombe.
Gregory	Mr. Tapping.
Armstrong	Mr. F. Tyars.
Orson	Mr. C. Cooper.
Robbers	Messrs. Ferrand, Calvert, Harwood, &c.
Robber's Boy	Miss Harwood.
Lady Helen	Miss Florence Terry.
Blanche	Miss Myra Holme.
Barbara	Miss Alma Murray.
Judith	Miss Pauncefort.

"The Merchant of Venice."

Revived November 1st, 1879.

Shylock	Mr. Henry Irving.
Duke of Venice	Mr. A. Beaumont.
Prince of Morocco	Mr. F. Tyars.
Antonio	Mr. H. Forrester.
Bassanio	Mr. J. H. Barnes.
Salanio	Mr. A. Elwood.
Salarino	Mr. A. W. Pinero.
Gratiano	Mr. F. Cooper
Lorenzo	Mr. N. Forbes.
Tubal	Mr. J. Carter.
Launcelot Gobbo	Mr. S. Johnson.
Old Gobbo	Mr. C. Cooper.
Gaoler	Mr. Hudson.
Leonardo	Mr. Branscombe.
Balthazar	Mr. Tapping.
Stephano	Mr. Ganthony.
Clerk of the Court	Mr. Calvert.
Nerissa	Miss Florence Terry.
Jessica	Miss Alma Murray.
Portia	Miss Ellen Terry.

"IOLANTHE."

First acted on May 20th, 1880.

Count Tristan	Mr. Henry Irving.
King René	Mr. J. H. Barnes.
Sir Geoffrey	Mr. F. Cooper.
Sir Almeric	Mr. N. Forbes,
Ebn Jahia	Mr. T. Mead.
Bertrand	Mr. J. Carter.
Martha	Miss Pauncefort.
Iolanthe	Miss Ellen Terry.

"THE CORSICAN BROTHERS."

Revived on September 18th, 1880.

M. Fabien dei Franchi	Mr. Henry Irving.
M. Louis dei Franchi	
M. de Château Renaud	Mr. W. Terriss.
The Baron de Montgiron	Mr. Elwood.
M. Alfred Meynard	Mr. Pinero.
Colonna	Mr. Johnson.
Orlando	Mr. Mead.
Antonio Sanola	Mr. Tapping.
Giordano Martelli	Mr. Tyars.
Griffo	Mr. Archer.
Boissec	Mr. Carter.
M. Verner	Mr. Hudson.
Tomaso	Mr. Harwood.
M. Beauchamp	Mr. Ferrand.
A Surgeon	Mr. Louther.
Emilie de Lesparre	Miss Fowler.
Madame Savillia dei Franchi	Miss Pauncefort.
Marie	Miss Harwood.
Coralie	Miss Alma Murray.
Celestine	Miss Barnett.
Estelle	Miss Houliston.
Rose	Miss Coleridge.
Eugenie	Miss Moreley.

"The Cup."

First acted on January 3rd, 1881.

Galatians.

Synorix	Mr. Henry Irving.
Sinnatus	Mr. Terriss.
Attendant	Mr. Harwood.
Boy	Miss Brown.
Maid	Miss Harwood.
Phœbe	Miss Pauncefort.
Camma	Miss Ellen Terry.

Romans.

Antonius	Mr. Tyars.
Publius	Mr. Hudson.
Nobleman	Mr. Matthison.
Herald	Mr. Archer.

"The Belle's Stratagem."

Revived on April 16th, 1881.

Doricourt	Mr. Henry Irving.
Hardy	Mr. Howe.
Flutter	Mr. W. Terriss.
Saville	Mr. Pinero.
Villiers	Mr. Elwood.
Courtall	Mr. Tyars.
Sir George Touchwood	Mr. Beaumont.
Gibson	Mr. Clifford.
Pilgrim Mask	Mr. Hudson.
Mountebank	Mr. Carter.
Servant	Mr. Marion.
Mrs. Rackett	Miss Sophie Young.
Lady Touchwood	Miss Barnett.
Letitia Hardy	Miss Ellen Terry.

"OTHELLO."

Revived on May 2nd and 9th, 1881.

(BOOTH, *Othello;* IRVING, *Iago;* May 2d. BOOTH, *Iago;* IRVING, *Othello;* May 9th.)

Othello	Mr. Edwin Booth.
Iago	Mr. Henry Irving.
Cassio	Mr. Terriss.
Brabantio	Mr. Mead.
Roderigo	Mr. Pinero.
Duke	Mr. Beaumont.
Montano	Mr. Tyars.
Gratiano	Mr. Carter.
Ludovico	Mr. Hudson.
Messenger	Mr. Matthison.
Paulo	Mr. Ferrand.
Antonio	Mr. Clifford.
Julio	Mr. Louther.
Marco	Mr. Harwood.
Emilia	Miss Pauncefort.
Desdemona	Miss Ellen Terry.

"ROMEO AND JULIET."

Revived March 8th, 1882.

Romeo	Mr. Henry Irving.
Mercutio	Mr. W. Terriss.
Tybalt	Mr. C. Glenney.
Paris	Mr. G. Alexander.
Capulet	Mr. Howe.
Montague	Mr. Harbury.
Friar Laurence	Mr. James Fernandez.
Apothecary	Mr. Mead.
Prince Escalus	Mr. Tyars.
Benvolio	Mr. Child.
Gregory	Mr. Carter.
Sampson	Mr. Archer.
Abraham	Mr. Louther.
Balthazar	Mr. Hudson.

Peter	Mr. Andrews.
Friar John	Mr. Black.
Citizen	Mr. Harwood.
Chorus	Mr. Howard Russell.
Page	Miss Kate Brown.
Nurse	Mrs. Stirling.
Lady Montague	Miss H. Matthews.
Lady Capulet	Miss L. Payne.
Juliet	Miss Ellen Terry.

"MUCH ADO ABOUT NOTHING."

Revived October 11th, 1882.

Benedick	Mr. Henry Irving.
Don Pedro	Mr. W. Terriss.
Don John	Mr. Charles Glenney.
Claudio	Mr. J. Forbes-Robertson.
Leonato	Mr. J. Fernandez.
Antonio	Mr. H. Howe.
Friar	Mr. T. Mead.
Balthazar	Mr. J. Robertson.
Borachio	Mr. Tyars.
Conrade	Mr. Hudson.
Dogberry	Mr. Johnson.
Verges	Mr. Stanislaus Calhaem.
Seacole	Mr. Archer.
Oatcake	Mr. Harbury.
Sexton	Mr. Carter.
Messenger	Mr. Haviland.
Boy	Miss Kate Brown.
Hero	Miss Millward.
Margaret	Miss Harwood.
Ursula	Miss G. Payne.
Beatrice	Miss Ellen Terry.

ANNUAL BENEFIT OF MR HENRY IRVING, AND LAST NIGHT OF THE SEASON.

THIS EVENING, SATURDAY, JULY 28TH, 1883,

At a quarter to Eight o'clock, will be presented

EUGENE ARAM.

BY W. G. WILLS.

Re-arranged in One Act. In Two Tableaux.

Eugene Aram	Mr. Henry Irving.
Parson Meadows	Mr. H. Howe.
Richard Houseman	Mr. W. Terriss.
Jowell	Mr. S. Johnson.
AND	
Ruth Meadows	Miss Ellen Terry.

(*a*) Song — "Com' é Gentil" ("*Don Pasquale*") — *Donizetti.*
(*b*) Song — "The Jolly Young Waterman." — *Dibdin.*
Mr. HERBERT REEVES.

Sketch — "Trying a Magistrate."
Mr. J. L. TOOLE.

(*a*) Song — "The Death of Nelson." — *Braham.*
(*b*) Song — "Then you'll Remember me." — *Balfe.*
Mr. SIMS REEVES.

At the Piano — Mr SYDNEY NAYLOR.

After which, Mrs. COWLEY'S COMEDY,

THE BELLE'S STRATAGEM.

(IN TWO ACTS.)

Doricourt	Mr. Henry Irving.
Flutter	Mr. W. Terriss.
Hardy	Mr. H. Howe.
Saville	Mr. N. Forbes.
Villiers	Mr. Haviland.
Mountebank	Mr. Carter.
Courtall	Mr. F. Tyars.
Sir George Touchwood	Mr. A. Andrews.
Gibson	Mr. Clifford.
Servant	Mr. Marion.
Mrs. Rackett	Miss Payne.
Lady Touchwood	Miss Millward.
AND	
Letitia Hardy	Miss Ellen Terry.

A Minuet will be danced by Miss Ellen Terry, Mr. Irving, Miss Payne, Mr. Terriss, Messrs. Tyars, N. Forbes, Haviland, Andrews, Harvey, Baker, Dwyer, Renouf, and Misses Harwood, Millward, Coleridge, Mills, Daubigny, E. Harwood, Louther, and Russell.

Stage Manager	Mr. H. J. LOVEDAY.
Musical Director	Mr. MEREDITH BALL.
Acting Manager	Mr. BRAM STOKER.

BANQUET TO MR. IRVING, AT ST. JAMES'S HALL, ON JULY 4TH, 1883.

At this dinner, given in honour of Mr. Henry Irving, in view of his impending departure for a professional tour of America, the company numbered between five hundred and six hundred people. Every care had been taken to ensure the success of a demonstration which was intended both as an acknowledgment of the past services of the leading exemplar of the histrionic art in England and an expression of the goodwill that will follow him in his venture on the other side of the Atlantic. The large hall had been admirably arranged as a banqueting room. The table of honour was placed on the elevated position in front of the great organ, five long lines of tables, on a lower level, extending from it. Of floral decoration there was an abundance in every portion of the hall, but on the stage behind the chair there was an absolute luxuriance of foliage and blossom. When all the guests were seated, and when the galleries were filled with ladies, the spectacle was almost as striking as a scene on the stage of the Lyceum. Not a few of the fair occupants of the balcony were provided with opera glasses, and it may be doubted whether the Lord Chief Justice of England, who presided, and Mr. Henry Irving, who, as the guest of the evening, sat on his lordship's right hand, were ever scrutinised with greater admiration or curiosity, in the Queen's Bench, or on the stage, than they were on this occasion. The arrival of Miss Ellen Terry, who has enhanced and shared Mr. Irving's triumphs, was the occasion of universal and heartily sustained applause. Near her were seated Mrs. Arthur Lewis (Miss Kate Terry), Mrs. Sala, Mrs. Morell Mackenzie, Mrs. Arthur Stirling, Mrs. Comyns Carr, and amongst the many other occupants of the gallery may be mentioned Lady Pollock, Lady Cowan, the Hon. Mrs. Stephen Coleridge, and Mrs. Maxwell (Miss Braddon). It has already been intimated that to the guest of the evening was allotted, in accordance with custom, the seat next the Chairman's right hand. Also at the chief table to the right of Lord Coleridge were the Earl of Hardwicke, Lord Henry Lennox, Lord O'Hagan, Mr. Justice Mathew, Admiral Sir H. Keppel, General Sir D. Probyn, V.C., Mr. Justice Chitty, Mr. E. Stanhope, Mr. J. L. Toole, Mr. L. Alma-Tadema, R.A., the Hon. Lewis Wingfield, the Hon. B. Coleridge, and Colonel the Hon. C. Thesiger. To the left of the chair were placed the Hon. J. Russell Lowell (American Minister), Earl Fortescue, Viscount Bury, Lord Londesborough, Sir James Hannen, Viscount Baring, M.P., Mr. Shaw-Lefevre, M.P., Mr. Justice Watkin Williams, the Hon. Sir Lewis Cave, Professor Tyndall, Sir B. Leighton, M.P., Sir. T. Brassey, M.P., and the Hon. Joseph Hawley.

The "plan of tables" comprised the following names:

Mr. Henry E. Abbey.
Mr. W. Abbott.
Mr. M. Abrahams.
Mr. Hamilton Aïdé.
Mr. Jas. Albery.
Mr. G. Alexander.
Mr. I. A. Alsop.
Mr. T. W. Anderson.
Mr. A. Andrews.
Mr. A. W. Arnold.
Mr. Matthew Arnold.
Mr. E. Ashmead-Bartlett, M.P.
Mr. A. Withall Aston.
Mr. J. K. Aston.
Mr. Louis F. Austin.
Mr. H. Baden-Pritchard.
Dr. W. Bainbridge.
Mr. J. M. Ball.
Mr. S. B. Bancroft.
Mr. F. Barnard.
Mr. Wilson Barrett.
Mr. G. M. Barrow.
Mr. Baumann.
Mr. Edward Beale.
Mr. Bernard Becker.
Mr. A. A'Beckett.
Mr. Henry Belcher, LL.D.
Mr. E. Bellasis.
Mr. E. Bendall.
Sir Julius Benedict.
Mr. Hyam Benjamin.
Mr. Alfred Berlyn.
Mr. Louis Berlyn.
Mr. Peter Berlyn.
Mr. Walter Besant.
Mr. Hy. Betty.
Mr. A. Beveridge.
Mr. W. R. Beverley.
Hon. J. P. Bigelow.
Mr. John Billington.
Mr. Alfred Bishop.
Prof. J. Blackie.
Mr. William Black.
Mr. John Blake.
Mr. J. E. Boehm, R.A.
Mr. David Bogue.
Mr. W. C. Borlase, M.P.
Sir Algernon Borthwick.
Dr. Bott.[1]
Mr. G. Boughton, A.R.A.
Mr. W. R. Boyle.
Mr. L. Boyne.
Mr. C. Bradshaw.
Mr. S. Brandram.
Mr. Austin Brereton.
Mr. J. Brierly.
Mr. Edwin Bridger.
Mr. James Bridger.
Mr. Jacob Bright, M.P.
Mr. Dan. Brixbee.
Mr. E. J. Broadfield.
Mr. E. Bromley.
Rev. C. E. Brooke.
Mr. R. Brooks.
Mr. Lionel Brough.
Mr. Edward Brown.
Mr. Edward Bulme.
Mr. Burdett-Coutts.
Sir Francis Burdett, Bart.
Mr. F. C. Burnand.
Mr. William Burnside.
Mr. F. Butterfield.
Mr. Henry J. Byron.
Mr. N. Cameron.
Mr. Herbert Canning.
Mr. J. Comyns Carr.
Mr. R. D'Oyly Carte.
Mr. J. Carter.
Mr. I. M. Case.
Mr. E. W. Cathie.
Mr. George Cawston.
Mr. O. H. Caygill.
Mr. T. Chambers.
Mr. V. W. Chenery.
Mr. John Child.
Mr. Edward Clark, Q.C., M.P.
Mr. Campbell Clarke.
Mr. Saville Clarke.
Mr. John Clayton.
Mr. J. H. Cobbe.
Hon. Gilbert Coleridge.
Hon. S. Coleridge.
Dr. Collier.
Mr. C. P. Colnaghi.
Mr. Moncure Conway.
Mr. Dutton Cook.
Mr. A. Cooper.
Mr. Cotham.
Mr. Edmund Couldery.
Sir Edward Cowan.
Mr. J. Cowen, M.P.
Mr. W. L. Courtney.
Rev. Dr. Cox.
Mr. T. Crane.
Mr. W. Cremer.
Mr. William Creswick.
Mr. Charles Critchett.
Mr. G. A. Critchett.
Mr. David Cunningham.
Mr. A. Darbyshire.
Mr. Charles Davies.
Mr. E. D. Davis.
Mr. Charles Davison.
Rev. A. W. Deacon.
Mr. H. Bargrave Deane.
Mr. G. Delacher.
Mr. A. Delille.
Mr. Edward Dicey.
Mr. Charles Dickens.
Mr. Henry Dickens
Mr. S. Dignam.
Mr. T. F. Dillon-Croker.
Mr. F. Duff.
Mr. H. M. Dunstan.
Colonel Ellis.
Mr. Walter Ellis.
Mr. T. Escott.
Mr. Henry Evill.
Mr. J. P. Evill.
Mr. William Evill.
Mr. A. H. Ewer.
Mr. Farmer.
Mr. Gilbert Farquhar.
Mr. J. Fawns.
Sir James Fergusson, Bart.
Mr. James Fernandez.
Mr. Frank Finlay.
Mr. Percy Fitzgerald.
Mr. J. S. Forbes.

Mr. Forbes-Robertson.
Mr. J. Forbes-Robertson.
Mr. Gerard Ford.
Mr. Onslow Ford.
Mr. George Foster.
Mr. C. Fraser.
Sir Chas. Freake, Bart.
Mr. Saml. French.
Mr. W. Frith, R.A.
Mr. J. Fulleylove.
Mr. W. Ganz.
Mr. E. W. Gardiner.
Mr. H. Gardiner.
Mr. J. Gardiner.
Mr. J. S. Gates.
Mr. H. Gething.
Mr. Charles F. Gill.
Mr. Henry F. Gillig.
Mr. C. Glenny.
Mr. Walter Glover.
Captain Godbold.
Mr. H. L. Goertz.
Admiral Gordon.
Sir W. Gordon-Cumming, Bart.
Baron Grant.
Mr. Charles Greenwood.
Dr. Grigg.
Mr. George Grossmith.
Mr. J. Grunebaum.
Mr. W. Gully, Q.C.
Mr. George Gumbleton.
Mr. Gustafsen.
Mr. Michael Gunn.
Mr. Charles Hallé.
Mr. O. Hansard.
Mr. C. Harbury.
Mr. W. Hardman.
Dr. J. Harper.
Mr. Augustus Harris.
Mr. Basil Harrison.
Capt. Talbot Harvey.
Mr. Joseph Hatton.
Mr. W. H. Hatton.
Mr. F. W. Hawkins.
Mr. E. Haxell.
Mr. P. Hedderwick.
Mr. C. Hennell.
Mr. H. Herman.
General Heyman.
Mr. W. Hope.
Mr. J. Hollingshead.
Mr. T. Holmes.
Mr. Holt.
Mr. E. Horniman.
Mr. J. Horniman.
Mr. J. B. Howard.
Mr. H. Howe.
Mr. Frank Howell.
General Charles Hill.
Mr. F. Hill.
Mr. J. S. Hill.
Mr. Rowland Hill.
Mr. Gustav Hirsch.
Col. Hughes-Hallett.
Mr. S. A. Hubbard.
Mr. L. Hultar.
Mr. William Hunt.
Mr. John Hunter.
Mr. J. Hurst.
Hon. Stilson Hutchins.
Mr. Geo. Irwin.
Mr. R. Irwin.
Mr. Alderman Isaacs.
Mr. David James.
Mr. Henry C. Jarrett.
Mr. Charles Jay.
Mr. R. Jeffs.
Prof. F. B. Jewson.
Mr. H. Joachim.
Mr. Ellis Jones.
Mr. Henry A. Jones.
Mr. Horace Jones.
Mr. J. W. Jones.
Mr. S. Johnson.
Mr. W. S. Johnson.
Mr. S. Joshua.
Mr. F. A. Kay.
General Sir M. Kennedy.
Mr. James Knowles.
Mr. W. Kuhé.
Mr. Walter Lacy.
Mr. C. Laffin.
Mr. A. J. Lambert.
Mr. E. L. Lawson.
Hon. L. M. Lawson.
Mr. Henry Lee.
Mr. T. C. Leete.
Mr. E. Letchworth.
Mr. A. Levy.
Mr. J. M. Levy.
Mr. Jonas Levy.
Mr. Arthur Lewis.
Mr. Geo. Lewis.
Mr. Lobb.
Mr. W. G. Logan.
Mr. Edwin Long, R.A.
Mr. Peter de L. Long.
Mr. George Loveday.
Mr. H. J. Loveday.
Mr. E. Lowne.
Mr. P. Lyndal.
Mr. George Lyon.
Mr. F. Lucas.
Mr. Justin McCarthy, M.P.
Mr. James McCulloch.
Admiral Sir Reginald Macdonald.
Mr. E. R. McDermott.
Mr. E. McDermott.
Mr. McHenry.
Dr. MacKellar.
Mr. Mackenzie of Kintail.
Mr. Morell Mackenzie.
Mr. F. Macmillan.
Mr. J. Maclean.
Mr. W. F. Malcom.
Mr. Harry Marks.
Mr. Frank Marshall.
Mr. Hy. Martin.
Mr. Francis Mason.
Mr. Brander Matthews.
Mr. Chas. Matthews.
Mr. Clark Matthews.
Mr. J. Matthews.
Mr. J. Maxwell.
Mr. T. Mead.
Mr. Thomas Meller.
Mr. J. Messent.
Mr. Frank Miles.
Mr. J. Millais, R.A.
Mr. C. Millar.
Mr. E. Miller.
Mr. Charles Millward.
Mr. R. Milner.
Mr. A. B. Mitford, C.B.
Mr. A. de M. Mocatta.

Sir John Monckton.
Mr. Samuel Montagu.
Mr. A. Montgomery.
Mr. E. A. Morris.
Mr. W. Morris.
Mr. Felix Moschelles.
Mr. J. F. Moulton.
Mr. F. Mountford.
Mr. B. L. Mosely.
Mr. T. Douglas Murray.
Mr. W. Mudford.
Mr. H. Nash.
Mr. S. Naylor.
Mr. Wm. N. Neill.
Mr. Henry Neville.
Mr. J. Nicholay.
Mr. J. R. Nye.
Mr. T. W. Oakley.
Mr. John O'Connor.
Mr. M. Ohren.
Mr. Chas. Ollier.
Mr. W. Osmond.
Mr. J. Osgood.
Mr. E. Cunliffe Owen.
Colonel C. H. Page.
Mr. W. H. Palmer.
Mr. I. C. Parkinson.
Mr. I. H. Parry.
Mr. A. Parshall.
Mr. C. F. Partington.
Mr. R. Pateman.
Mr. W. Patterson.
Mr. W. R. Patterson.
Mr. Howard Paul.
Mr. W. Pearce.
Mr. C. Pellegrini.
Mr. J. Pettie, R.A.
Mr. Geo. Phillips, C.B.
Mr. William Phillips.
Mr. E. F. Pigott.
Mr. R. T. Pigott.
Mr. Arthur W. Pinero.
Mr. F. Pinches.
Mr. E. Pinches.
Mr. Charles Plumptre.
Mr. Edward Pollock.
Sir Fredk. Pollock, Bart.
Mr. Frederick Pollock.
Mr. Maurice E. Pollock.
Mr. Walter Pollock.
Mr. Charles Pope.
Mr. W. Preece, F.R.S.
Mr. J. H. Price.
Dr. Priestley.
Dr. M. Pullen.
Mr. Arthur Pullman.
Mr. John Pullman.
Dr. Quain.
Mr. C. M. Rae.
Mr. J. Ramshire.
Mr. A. Randegger.
Mr. G. Ransford.
Mr. Raymond.
Mr. W. B. Redfern.
Mr. Herbert Reeves.
Mr. Sims Reeves.
Dr. Owen Rees.
Mr. Brinley Richards.
Mr. S. M. Richards.
Dr. W. B. Richardson, F.R.S.
Mr. Scott Ritchie.
Mr. H. Shenstone Roberts.
Mr. E. S. Robertson.
Mr. R. Robertson.
Dr. T. Robinson.
Mr. Mat. Robson.
Capt. Disney Roebuck.
Mr. James Rodgers.
Dr. Roose.
Mr. Alfred de Rothschild.
Mr. Edmund Routledge.
Mr. George Routledge.
Mr. E. R. Russell.
Mr. Geo. A. Sala.
Mr. S. Salmon.
Mr. L. Salomons.
Mr. Linley Sambourne.
Mr. H. S. Samuel.
Mr. James Sant, R.A.
Mr. Charles Santley.
Mr. M. Santley.
Dr. Carl Schneider.
Mr. E. Scobel.
Mr. Clement Scott.
Mr. H. W. Segelcke.
Sir Bruce Seton, Bart.
Colonel Shaffer.
Mr. G. Shaw, LL.D.
Mr. James Shaw.
Mr. H. D. Shepard.
Mr. J. L. Shine.
Mr. Walter Shute.
Rev. Canon Shuttleworth.
Mr. M. Simpson.
Mr. Palgrave Simpson.
Mr. J. G. W. Smalley.
Mr. J. Soulsby.
Mr. A. F. M. Spalding.
Mr. H. Standing.
Mr. F. Stanmaur.
Mr. Julius Stern.
Mr. Chas. Stevens.
Mr. Henry Stevens.
Mr. Steward.
Mr. A. Stirling.
Mr. Bram Stoker.
Dr. G. Stoker.
Mr. C. Stuart.
Mr. Francis Tagart.
Dr. John Tanner.
Mr. G. Price Tate.
Mr. Taylor.
Mr. W. Telbin.
Mr. J. Tenniel.
Mr. Lionel Tennyson.
Mr. W. Terriss.
Mr. E. Terry.
Mr. Alfred Thompson.
Mr. C. W. Thompson.
Mr. G. F. Thomson.
Mr. T. Thorne.
Mr. C. Thorpe.
Mr. Henry Times.
Mr. William Tinsley.
Mr. A. Tite.
Mr. A. Toulmin.
Mr. James Turnbull.
Mr. Fox Turner.
Mr. William A. Turner.
Mr. Frank Tyars.
Mr. Howard Vincent.
Mr. A. Van Wagner.
Col. Campbell Walker.
Mr. Samuel A. Walker.
Mr. Robert Walter.
Mr. Edward Wallis.

Mr. E. D. Ward.
Mr. Wm. Ward.
Mr. C. Warner.
Mr. Alderman H. Waterlow.
Mr. A. E. Watson.
Mr. James Watts.
Mr. Byron Webber.
Mr. C. Kemp Welch.
Mr. W. Westcott.
Mr. J. Whaley.
Mr. T. Whaley.
Mr. F. S. White.
Mr. G. F. White.
Rev. Henry White.
Mr. G. C. Whitely.
Mr. W. I. Wilberforce.
Mr. W. H. Willans.
Mr. Ellis H. Williams.
Mr. Hume Williams.
Mr. E. Warwick Williams.
Mr. A. Wills, Q.C.
Mr. W. G. Wills.
Mr. Wilmot.
Mr. Geo. Winfield.
Mr. J. Wingrove.
Dr. Wormell.
Baron H. de Worms, M.P.
Major Wright.
Mr. R. Wyndham.
Mr. Edmund Yates.
Mr. Thomas Yeo.

The Rev. H. White, of the Savoy, acted as chaplain for the occasion, and Madame Antoinette Sterling, Mr. Sims Reeves, and Mr. Charles Santley gave their services as vocalists. After grace, the Chairman, who was received with loud cheers, read letters from the Archbishop of York, the Bishop of Durham, Mr. Gladstone, and the Master of the Rolls, who all expressed their regret at not being able to be present on the occasion. The Chairman then proposed the toasts of Her Majesty the Queen, the Prince of Wales, and the rest of the Royal family.

Song by Madame Antoinette Stirling.

The CHAIRMAN: My lords, ladies and gentlemen, we are about, as you know, to send our honoured guest Mr. Irving on a tour through the great Republic of America, and we have invited him to dinner on the fourth of July, the day, now more than a hundred years ago, when the American Republic broke away from this country, and rejected the yoke which the Ministers of George the Third attempted to impose upon the necks of a free people. (Cheers.) I hope that it is not an unbecoming toast, I hope it is not an unwelcome tribute to a great and friendly nation—(cheers)—that it is on its birthday we should drink its health; a birthday, like most birthdays, full of pain and sorrow to its mother, but of pain and sorrow which have long since passed away, to be followed by feelings of unmingled pride in the magnificence of the offspring and in the yet more magnificent development which the future will undoubtedly reveal. (Cheers.) We know that that great nation has as its head an elected president—a man, for the time that he fills the office, more powerful than the most despotic monarch, because he represents the irresistible will of the great nation which has elected him—(cheers)—the chief for the time of a vast English-speaking people, the friend of our sovereign—(cheers)—the successor of a man whose life was pure, whose aims were noble, whose death bound together in the ties of a common honour, and of a common sorrow, the hearts of America and England. (Cheers.) I give you the "American Republic, and the President of the United States." (Cheers.)

Song, "Ruddier than the Cherry," Mr. Santley.

The CHAIRMAN: My lords, ladies and gentlemen, I have now to ask

you to drink the toast for the purpose of drinking which we have all come together here to-night. (Loud cheers.) And for your misfortune and my own it is necessary that the toast should be prefaced by what is called a speech. (Laughter.) Now, an after-dinner speech, according to a well-known recipe, should be made up of a joke, a platitude, and a quotation. (Laughter.) As for jokes, I am too old and have got too dull to make them. (Laughter.) As for platitudes, you will have plenty of them before I have done—(laughter)—and then for a quotation. Well, I think I must introduce you to one that none of you have ever heard—quite absolutely new—(laughter)—entirely unhackneyed—(laughter)—from out of the unknown play of an obscure poet.

"All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts."

(Laughter and cheers.) Now, if it be true that all men and women are players, by a slight inaccuracy of logic it follows that all players are men and women—(laughter)—and that therefore a great player ought to be a great man. (Cheers.) At all events, it is certain that he ought to be able to appreciate great qualities; to delineate so that men may understand and admire a great character; to be able to give fit and appropriate expression to great thoughts. But more than that. A master of music, a Mozart or a Beethoven, is dead and done without artists to interpret him; and so a dramatist, be he ever so great, is half dead and altogether done if he cannot find a master to breathe life into the creations of his brain, and make them live and walk across the stage. (Cheers.) What does the world know—I do not speak of students of literature, of course, but what does the world know of most dramatists except Shakespeare, and perhaps, at a great distance, Sheridan? And yet Ben Jonson, Massinger, Webster, Marlowe, and Fletcher were all great men—(cheers)—but they are almost unknown to the world at large, because their productions are so seldom acted. So, if you will reverse the picture, a great actor will frequently keep alive, by a few scenes of a play, or by a single play or two out of a great number, men inferior to those I have mentioned, although, nevertheless, great men—such as Macklin, Farquhar, Milman, and Tennyson. But more than that. A great actor shares in the earthly immortality which he so much helps to create. I do not know that I can accept as true the marvellous verse in Westminster Abbey in which we are told that Shakespeare and Garrick,

"Like twin stars shall shine,
And earth irradiate with beam divine."

But however absurd and extravagant these lines may be, it is nevertheless certainly true that the names of great actors live almost as long as those

of great dramatists. The name of Garrick, for example, will live nearly as long probably as the name of Shakespeare. Roscius is certainly as well known as Terence, and Racine is hardly better known than Talma. But more than that. The genius of a great actor elevates him into absolute equality with the first personages of his time. Pericles was the intimate friend of Sophocles and Euripides, Roscius lived in the closest intimacy with Cicero and Cæsar, Garrick was the chosen friend of Burke and Dr. Johnson, Kemble lived in intimacy with Sir Walter Scott and the King, Henry Irving is the friend of this great country. (Loud cheers.) To us he is the last, because we are the last. We shall have successors, and so will he; but to us he is the last of a great list of great names—Quin, Betterton, Booth, Garrick, Kean, the Kembles, Young, Macready. (Cheers.) The list is inexhaustible, and if it were not, I have no power, no knowledge, to exhaust it. And what is true of actors is, of course, true of actresses too. (Loud cheers.) England has a race of great actors of which any nation may be proud: and if on this occasion I select from this "Dream of fair women" one image and name one name—and that the name of Ellen Terry—(enthusiastic cheers)—it is not that I forget Mrs. Siddons, or Miss O'Neill, or Mrs. Glover, or Mrs. Stirling—(loud cheers)—or many other great women living and passed away, but because Ellen Terry has been associated so closely with many of Mr. Irving's successes, and because to her genius, I am sure, he would be the first to say, he owes not a little of some of his brightest triumphs. (Loud cheers.) I wish, my lords, ladies and gentlemen, that I had the time or the power to detain you, with Charles Lamb, among some of the old actors, but I have not. I simply refer you to that inimitable paper, so-called—if you have never read it, don't go to bed without reading it—(laughter)—and if you have read it, read it again to-morrow morning. (Renewed laughter.) Passing from that, let me ask what it is that we owe to Mr. Irving. What is it, stated shortly and simply, that has brought this magnificent gathering together to-night? We all know that it is the result of the magnificent presentation of some of the plays of Shakespeare—"Richard III.," "Macbeth," "Much Ado about Nothing"—(loud cheers)—"Romeo and Juliet"—(cheers)—"The Merchant of Venice"—(cheers)—I know not whether I have exhausted the catalogue—(cries of "Hamlet")—but those, at any rate, are some. (Cheers.) But it is not only in the plays of Shakespeare that Mr. Irving has exerted his genius and has employed his unrivalled powers of presentation upon the stage. (Hear, hear.) He has done much for us in other matters. He has done what careful and accomplished acting, what beneficent and wise and intelligent expense in presenting a play, will do. (Cheers.) For the plays of other men, whom it is no disparagement to say are inferior to those of the greatest dramatist who ever lived, Shakespeare—(cheers)—but who are themselves considerable persons—"Charles I,"—(cheers)—"The Bells," "The Cup," "The Belle's Stratagem," "The Lyons Mail"—all these are things that we owe to Mr. Irving. (Cheers.)

And of these, and of the manner in which he has presented the greater and the lesser plays to us, as it has been unexampled in our time, so we owe him a very great debt of gratitude, because, although it may be that the effort of acting, and the labour of presentation, has been less in these latter plays, at any rate, the success has been absolute and complete. (Cheers.) Moreover, as far as the example and influence of one man can do it, he has done much, to use the expression of the Bishop of Durham, "to purify and exalt the dramatic art." (Cheers.) On this point let me not be misunderstood. I do not mean to say that in this particular matter Mr. Irving has stood alone. (Hear, hear.) It would be unjust and ungenerous to say so. It would be unfair praise—it would be praise that I am sure Mr. Irving would reject, and, if I know anything of him, would resent. But, at any rate, he has followed the best traditions, he has helped, so far as he could, his contemporaries, and he has made the matter easier for those who may come after him. (Cheers.) For never let us forget that the profession of an actor is surrounded, as many other professions are surrounded, with difficulties, dangers, and temptations peculiar to itself. (Hear, hear.) It is true that in the case of an actor the difficulties and the temptations are more open and more obvious than in many professions, but I do not know that they are for that reason any the more easy to resist and to overcome, because they are founded upon the strongest and the commonest passions of mankind. (Hear, hear.) I do not here speak of those commoner, coarser, fouler forms of vice which when I was a young man were the disgrace and the dishonour of the playhouses of London—playhouses in which the actors and actresses were frequently men and women of not unspotted character. Reform in that matter was begun by a man I am proud to think of as a friend—it was begun by Mr. Macready. (Cheers.) It was carried on with some self-sacrifice, but with great and successful results. Every respectable manager, I believe, since his time has followed the example of Mr. Macready, and of course I need not say Mr. Irving among them. (Cheers.) But I mean something more than that. I mean that the general tone and atmosphere of a theatre, wherever Mr. Irving's influence is predominant, has been uniformly higher and purer. The pieces which he has acted, and the way he has acted them, have been always such that no husband need hesitate to take his wife, no mother to take her daughter, where Mr. Irving is the ruling spirit. (Cheers.) He has, I believe, recognised that in this matter there lies upon him, as upon every one in his position, a grave responsibility. He has felt, possibly unconsciously, that the heroic signal of Lord Nelson ought not to be confined in its application simply to men of arms, but that England expects every man to do his duty when it lays upon him a duty to do, and to do it nobly. (Cheers.) Moreover, I believe that what has brought us together to-night, besides that feeling, is the remembrance of the generosity and unselfishness of Mr. Irving's career. (Cheers.) He has shown that generosity not only in the parts he has played but in the parts

he has not played. He has shown that he did not care to be always the central figure of a surrounding group, in which every one was to be subordinated to the centre, and in which every actor was to be considered as a foil to the leading part. He has been superior to the selfishness which now and again has interfered with the course of some of our best actors, and he has had his reward. He has collected around him a set of men who, I believe, are proud to act with him—(cheers)—men whose feeling towards him has added not a little to the brilliant success which his management has achieved ; men who feel that they act, not merely under a manager, but under a friend ; men who are proud to be his companions, and many of whom have come here to-night to show by their presence that they are so. (Cheers.) I confess that, being a professional man myself, I honour alike his feeling and his wisdom. What to the professional man can compensate for the good feeling, the affection and regard of those among whom his life is passed? (Cheers.) Surely such feelings are worth more, are worth far, far more, than the little added triumph which an undeviating and steady self assertion may sometimes secure. (Cheers.) My lords and gentlemen, I think it is because we believe that those high aims have been pursued by Mr. Irving, and because we admire his character in so pursuing them, that this unexampled gathering has come together here to-night. (Loud cheers.) It is the desire to say to him in public, as we have often and often said of him in private, that we admire his character, we respect his course, and we heartily wish him success in all his undertakings. (Loud cheers.) It is plain that no man could come to such a meeting as this, and could bring together such an association of men as I see before me, unless he had great and remarkable qualities as an artist. (Cheers.) These alone would not be sufficient, because there has been many a great artist who has never had such a recognition as this. But it is undoubtedly true, it is in vain to dispute it, that no one could have produced so great an effect upon the cultivated mind of England, who was not himself an accomplished, a cultivated, and a thorough artist. (Cheers.) It does not become me—indeed, I have not the skill or power—to analyse critically Mr. Irving's genius, to weigh it in the balance of results, and to say that in this it exceeds or in that it is deficient. To me it is sufficient to be certain that he has an exceptional and unusual power of distinctly realising to himself an intellectual conception of the part which he acts. (Cheers.) He has the power of expressing to me and to others, and of making us comprehend what his own distinct intellectual conviction is, and that to me is most profoundly interesting. It does not become me, where some is good and so much is more than good—is excellent—as an occasional playgoer to pick out and praise this or that particular thing, but if I may be permitted to say in what, in my judgment, the genius of Mr. Irving has culminated, I should, merely as a matter of personal opinion, pick out the play scene in "Hamlet," and the intense malignity of the felon in "The Lyons Mail." (Cheers.) But I do not pre-

tend to be a critic. All that I can say is, that I have found great delight in Mr. Irving, and that I have found great cause for wonder and admiration in the versatility of his powers. (Cheers.) In this he appears to me to be a thorough artist. He not only plays good tragedy, but he plays good comedy and he plays good farce. (Cheers.) It has been said—I know not with how much truth—of Garrick, that he played in one and the same night King Lear and Abel Drugger. I do not know whether Mr. Irving ever played in one night Hamlet and Alfred Jingle, but I know that he has played both and played them well. (Cheers.) I am content simply to admire, and I say that in these things Mr. Irving has shown himself to be a thorough and accomplished artist. (Cheers.) In conclusion, let me say that as America sent Booth to us, so we send Irving to America, and as Irving and England received Booth with open arms, so I am convinced that great and generous country will receive our first rate and admirable actor. (Cheers.) At all events, we tell America that we send her one of our best—(cheers)—on this her birthday, as a birthday present—(cheers)—and that we send her a man to whom I may fitly and properly adapt the words of the great Roman orator spoken of his predecessor—I mean Mr. Irving's predecessor—"Summus artifex et, mehercule, semper artium in republica tanquam in scena optimarum," which I may venture to translate roughly, for the benefit of the one or two people here who do not understand Latin—(laughter)—that he is a consummate artist; and, by Jove! capable of the best arts both on the stage and off it. (Loud and prolonged cheers.)

Mr. IRVING (who was received with enthusiastic cheering): My Lord Chief Justice, my lords and gentlemen, I cannot conceive a greater honour entering into the life of any man than the honour you have paid me by assembling here to-night. To look around this room and scan the faces of my distinguished hosts, would stir to its depths a colder nature than mine. It is not in my power, my lords and gentlemen, to thank you for the compliment you have to-night paid me. "The friends thou hast, and their adoption tried, Grapple them to thy soul with hooks of steel." Never before have I so strongly felt the magic of those words; but you will remember it is also said in the same sentence, "Give thy thoughts no tongue." (Laughter.) And gladly, had it been possible, would I have obeyed that wise injunction to-night. (Renewed laughter.) The actor is profoundly influenced by precedent, and I cannot forget that many of my predecessors have been nerved by farewell banquets for the honour which awaited them on the other side of the Atlantic; but this occasion I regard as much more than a compliment to myself, I regard it as a tribute to the art which I am proud to serve—(cheers)—and I believe that feeling will be shared by the profession to which you have assembled to do honour. (Cheers.) The time has long gone by when there was any need to apologise for the actor's calling. (Hear, hear.) The world can no more exist without the drama than it can without its sister art—music. The stage gives the readiest

response to the demand of human nature, to be transported out of itself into the realms of the ideal—not that all our ideals on the stage are realised —none but the artist knows how immeasurably he may fall short of his aim or his conception, but to have an ideal in art and to strive through one's life to embody it, may be a passion to the actor as it may be to the poet. (Cheers.) Your lordship has spoken most eloquently of my career. Possessed of a generous mind and a high judicial faculty, your lordship has been to-night, I fear, more generous than judicial. But if I have in any way deserved commendation, I am proud that it was as an actor that I won it. (Cheers.) As the director of a theatre my experience has been short, but as an actor I have been before the London public for seventeen years ; and on one thing I am sure you will all agree—that no actor or manager has ever received from that public more generous and ungrudging encouragement and support. (Cheers.) Concerning our visit to America, I need hardly say that I am looking forward to it with no common pleasure. It has often been an ambition with English actors to gain the goodwill of the English speaking race, a goodwill which is right heartily reciprocated towards our American fellow-workers, when they gratify us by sojourning here. (Cheers.) Your God-speed would alone assure me a hearty welcome in any land ; but I am not going amongst strangers ; I am going amongst friends—(cheers) —and when I, for the first time, touch American ground, I shall receive many a grip of the hand from men whose friendship I am proud to possess. (Cheers.) Concerning our expedition the American people will no doubt exercise an independent judgment—a prejudice of theirs and a habit of long standing—(laughter)—as your lordship has reminded us, by the fact that to-day is the fourth of July, an anniversary rapidly becoming an English institution. Your lordship is doubtless aware, as to-night has so happily proved, that the stage has reckoned amongst its staunchest supporters many great and distinguished lawyers. There are many lawyers, I am told, in America—(laughter)—and as I am sure that they all deserve to be judges, I am in hopes that they will materially help me to gain a favourable verdict from the American people. (Cheers and laughter.) I have given but poor expression to my sense of the honour you have conferred upon me, and upon the comrades associated with me in this our enterprise —an enterprise which, I hope, will favourably show the method and discipline of a company of English actors ; on their behalf I thank you, and I also thank you on behalf of the lady who has so adorned the Lyceum stage—(cheers)—and to whose rare gifts your lordship has paid so just and gracious a tribute. (Cheers.) The climax of the favour extended to me by my countrymen has been reached to-night. You have set upon me a burden of responsibility—a burden which I gladly and proudly bear. The memory of to-night will be to me a sacred thing—a memory which will, throughout my life, be ever treasured—a memory which will stimulate me to further endeavour, and encourage me to loftier aim. (Loud and continued cheers.)

Song, "Bay of Biscay," Mr. Sims Reeves.

Song, "Caller Herrin'," Madame Antoinette Sterling.

Viscount BURY having proposed "Literature, Science, and Art,"

The Hon. J. RUSSELL LOWELL, who was greeted with loud and continued cheering, said: My Lord Coleridge, my lords, ladies and gentlemen,—I confess that my mind was a little relieved when I found that the toast to which I am to respond rolled three gentlemen, Cerberus-like, into one—(laughter)—and when I saw Science pulling impatiently at the leash on my left and Art on my right, and that therefore the responsibility of only a third part of the acknowledgment has fallen to me. You, my lord, have alluded to the difficulties of after-dinner oratory. I must say that I am one of those who feel more keenly the more after-dinner speeches I make. (Laughter.) There are a great many difficulties in the way, and there are three principal ones, I think. The first is the having too much to say, so that the words, hurrying to escape, bear down, and trample out the life of each other. The second is when, having nothing to say, we are expected to fill a void in the minds of our hearers. (A laugh.) And I think the third, and most formidable, is the necessity of following a speaker who is sure to say all the things you meant to say—(laughter)—and better than you, so that we are tempted to exclaim, with the old grammarian, "Hang these fellows, who have said all our good things before us!" (Laughter.) Now the 4th of July has several times been alluded to, and I believe it is generally thought that on that anniversary the spirit of a certain bird known to heraldic ornithologists—and I believe to them alone—as the spread eagle—(laughter)—enters into every American's breast, and compels him, whether he will or no, to pour forth a flood of national self-laudation. (Laughter and cheers.) This, I say, is the general superstition, and I hope that a few words of mine may serve in some sort to correct it. (Laughter.) I ask you, if there is any other people who have confined their national self-laudation to one day in the year. (Laughter.) I may be allowed to make one remark as to a personal experience. Fortune has willed it that I should see as many—perhaps more—cities and manners of men as Ulysses; and I have observed one general fact, and that is, that the adjectival epithet which is prefixed to all the virtues is invariably the epithet which geographically describes the country that I am in. For instance, not to take any real name, if I am in the kingdom of Lilliput, I hear of the Lilliputian virtues. I hear courage, I hear common-sense, and I hear political wisdom all called by that name. If I cross to the neighbouring Republic Blefusca—for since Swift's time it has become a Republic—I hear all these virtues suddenly qualified as Blefuscan. (Laughter.) I am very glad to be able to thank Lord Coleridge for having, I believe for the first time, coupled the name of the President of the United States with that of her Majesty on an occasion like this. (Cheers.) I was struck, both in what he said, and in what our distinguished guest of this evening said, with the frequent recurrence of an

adjective which is comparatively new—I mean the word "English-speaking." We continually hear nowadays of the "English-speaking race," of the English-speaking population." I think this implies, not that we are to forget, not that it would be well for us to forget, that national emulation and that national pride which is implied in the words "Englishman" and "American," but the word implies that there are certain perennial and abiding sympathies between all men of a common descent and a common language. (Cheers.) I am sure, my lord, that all you said with regard to the welcome which our distinguished guest will receive in America is true. (Cheers.) His eminent talents as an actor, the dignified—I may say the illustrious—manner in which he has sustained the traditions of that succession of great actors who, from the time of Burbage to his own, have illustrated the English stage, will be as highly appreciated there as here. (Cheers.) And I am sure that I may also say that the chief magistrate of England will be welcomed by the bar of the United States—(cheers)—of which I am an unworthy member—and perhaps will be all the more warmly welcomed that he does not come among them to practise. (Laughter.) He will find American law administered—and I think he will agree with me in saying ably administered—by judges who, I am sorry to say, sit without the traditional wig of England. (Laughter.) I have heard since I came here friends of mine gravely lament this as something prophetic of the decay which was sure to follow so serious an innovation. I answered with a little story which I remember hearing from my father. He remembered the last clergyman in New England who still continued to wear the wig. At first it became a singularity and at last a monstrosity; and the good doctor concluded to leave it off. But there was one poor woman among his parishioners who lamented this sadly, and waylaying the clergyman as he came out of church she said, "Oh, dear doctor, I have always listened to your sermon with the greatest edification and comfort, but now that the wig is gone all is gone." (Laughter.) I have thought I have seen some signs of encouragement in the faces of my English friends after I have consoled them with this little story. But I must not allow myself to indulge in any further remarks. There is one virtue, I am sure, in after dinner oratory, and that is brevity; and as to that I am reminded of a story. (Laughter.) The Lord Chief Justice has told you what are the ingredients of after-dinner oratory. They are the joke, the quotation, and the platitude; and the successful platitude, in my judgment, requires a very high order of genius. I believe that I have not given you a quotation, but I am reminded of something which I heard when very young—the story of a Methodist clergyman in America. He was preaching at a camp meeting, and he was preaching upon the miracle of Joshua, and he began his sermon with this sentence. He said, "My hearers, there are three motions of the sun. The first is the straightforward or direct motion of the sun; the second is the retrograde or backward motion of the

sun; and the third is the motion mentioned in our text—'the sun stood still.'" (Laughter.) Now, gentlemen, I don't know whether you see the application of the story—I hope you do. The after-dinner orator at first begins and goes straightforward—that is the straightforward motion of the sun. Next he goes back and begins to repeat himself—that is the backward motion of the sun. At last he has the good sense to bring himself to the end, and that is the motion mentioned in our text, as the sun stood still. (Great laughter, in the midst of which his excellency resumed his seat.)

Professor TYNDALL replied on behalf of "Science," and Mr. Alma-Tadema for "Art."

Song, "Come into the Garden, Maud," Mr. Sims Reeves.

Song, "The Vicar of Bray," Mr. Charles Santley.

Mr. J. L. TOOLE then proposed the health of the Chairman, and after Lord Coleridge's reply, the company separated.

The following gentlemen formed the committee on this occasion :—Lord Coleridge (Chairman), Earl of Fife, K.T., Sir F. Pollock, Bart., Sir F. Leighton, P.R.A., Sir J. Monckton, Mr. E. Clarke, Q.C., M.P., Mr. Burdett-Coutts, Mr. W. Spottiswoode, P.R.S., Mr. J. L. Toole, and Mr. E. Pinches (Hon. Sec.).

At the banquet of the 4th of July, a copy of the following farewell verses, from the pen of Mr. Clement Scott, was presented to each guest :—

A "GOD-SPEED" TO HENRY IRVING.

"*Ilte dies utramque*
Ducet ruinam : non ego perfidum
Dixi sacramentum : ibimus, ibimus
Utcunque præcedes, supremum
Carpere iter comites parati."

HORACE.

One "bumper at parting," old friend, it is brimming,
Our chalice of love with red wine from the heart ;
Let us mix it with tears that our glances are dimming,
Then drink all together, and let you depart.
If yours be the triumph, let ours be the sorrow,
For a shade of farewell upon friendship is cast ;
To-night let us banish the gloom of to-morrow,
That darkens the present but brightens the past.

For a moment the maze of a glad recollection
Let us thread, with dear memory's aid, to the end,
Ere you bear to the West our strong grasp of affection,
And leave us to live on the smile of a friend ;
You will stand as the dream-haunted Aram before us,
As the grief-stricken Charles, and in features of pain
Will be written the anguish of Shylock, and o'er us
Will hover the spirit of Hamlet the Dane.

We shall hear over waste of wild waters, my brother,
The glad note of welcome from hearts that are true,
And find in its chorus the praise of another
Who shares, now as ever, your triumphs with you !
When the parting is past, and the dark of December
Brings them the weird "Bells," but to us their sad knell,
'Tis the best of good fellows we miss, but remember
We lose quite the fairest of women as well !

So a bumper at parting, and cheers to the rafter
To wish you God-speed in a brotherly land ;
The pleasure is theirs for the moment, but after
'Tis ours to await the warm clasp of your hand.
The fetters of friendship are free, but unbroken
The chain round the heart that is link'd with a sigh ;
Not a word of farewell from our lips shall be spoken,
But a strong "God be with you !" an honest Good-bye !

July 4, 1883.

A SUPPER OF HONOUR.

ON the night of Monday, July 9th, 1883, a supper of a specially professional character was given to Mr. Irving, by Mr. Bancroft, at the Garrick Club, which proved a great success. Almost all those present were actors, well known not only in British histrionic art, but that of America and France; the subjoined list will show how large and representative an assembly gathered round the honoured guest of the evening:

Mr. James Anderson.
Mr. G. W. Anson.
Mr. Geo. Alexander.
Mr. F. Archer.
Mr. H. Ashley.
Mr. Lawrence Barrett.
Mr. Wilson Barrett.
Mr. George Barrett.
Mr. J. H. Barnes.
Mr. G. F. Bashford.
Mr. Kyrle Bellew.
M. Pierre Berton.
Mr. J. Billington.
Mr. Alfred Bishop.
Mr. Dion G. Boucicault.
Mr. Lionel Brough.
Mr. C. Brookfield.
Mr. Edgar Bruce.
Mr. J. Carne.
Mr. J. S. Clarke.
Mr. John Clayton.
Mr. Arthur Cecil.
Mr. Charles Coghlan.
Mr. George Conquest.
Mr. H. B. Conway.
Mr. W. Creswick.
Mr. Arthur Dacre.
Mr. Stewart Dawson.
Mr. W. G. Elliot.
Mr. F. Everill.
Mr. J. Fernandez.
Mr. David Fisher.
Mr. H. Fitzpatrick.
Mr. E. Girardot.
Mr. Corney Grain.
Mr. Geo. Grossmith.
Mr. J. Hare.
Mr. Augustus Harris.
Mr. E. Hastings.
Mr. H. Howe.
Mr. H. Jackson.
Mr. David James.
Mr. W. H. Kendal.
Mr. Walter Lacy.
Mr. F. Leslie.
Mr. H. J. Loveday.
Mr. W. Mackintosh.
Mr. J. Maclean.
M. Marius.
Mr. T. Mead.
Mr. Alfred Nelson,
Mr. Henry Neville.
Mr. R. Pateman.
Mr. Howard Paul.
Mr. H. Paulton.
Mr. A. W. Pinero.
Mr. J. T. Raymond.
Mr. Alfred Reed.
Mr. E. Righton.
Mr. J. Forbes-Robertson.
Mr. E. Russell.
Mr. John Ryder.
Mr. E. Smedley.
Mr. R. Soutar.
Mr. Herbert Standing.
Mr. Arthur Stirling.
Mr. Bram Stoker.
Mr. C. Sugden.
Mr. T. Swinbourne.
Mr. J. G. Taylor.
Mr. W. Terriss.
Mr. Edward Terry.
Mr. T. Thorne.
Mr. J. L. Toole.
Mr. H. Beerbohm Tree.
Mr. W. H. Vernon.
Mr. C. R. Percy-Vernon.
Mr. Hermann-Vezin.
Mr. E. D. Ward.
Mr. Chas. Warner.
Mr. E. N. Wenman.
Mr. E. S. Willard.
Mr. R. H. S. Wyndham.

After the usual loyal toast, Mr. BANCROFT, who spoke amid frequent applause, proposed the principal toast of the night. He said: My position at the present moment is a proud one. I am proud of the generous compliment paid me by the committee of this club in allowing me the great privilege of entertaining you in this room, and I am indeed gratified to find myself surrounded by so many who rank from very dear friends to most valued acquaintances; while from the walls around us we are looked down upon by the effigies of those whose names mean all that is famous in the past of our great theatrical history; for I am bold enough to contend that from the days of the giant after whose immortal name this club is called, to those of my most distinguished guest, no country in the world can boast a prouder dramatic history than our own, and that no actors in the world have done more—taken from all time and for all in all—to uphold and

adorn the beautiful art we follow than the actors of England. My words may sound egotistical, addressed as they are, by an actor to actors, but such is not my wish ; and surely there must be proof of the truth of what I have ventured to say in the esteem in which gradually, and by hard and good work, our profession has been brought to be regarded. In the foremost ranks of those who have so worked must be placed the name of Henry Irving. When the idea first came to me to ask you to give me the honour of your company to wish Mr. Irving God-speed before he sails for America, it was with the thought that it would not perhaps be the least valued of the compliments that have been showered upon him to know that his comrades are among his best well-wishers. I would ask you to remember, gentlemen, that however high the position we may attain, or however humbly we may remain in the ranks, the reflection of the great honour shown to Henry Irving last Wednesday by that wonderful representative gathering of the intellect of this land is shed upon our art and upon us, and that a share of its brightness belongs to the humblest amongst us. Although I will yield to none of you in my affection for him, I confess that it requires a sweeter voice, a more fluent tongue, than fall to my lot, to sing the praises of our friend ; but fortunately for me, neither he nor his deeds are strangers to you, and a brief reminder will fill your hearts with all the good wishes I ask for him ; and I cannot but think it would sound fulsome, in such an assembly as this, were I to dwell at too great a length on his many claims to our regard and admiration. No one knows him as you do, none are fonder of him than we are, and none are prouder of his great success than we—his fellow-workers. Gentlemen, I give you my toast. I drink with all my heart, as you will drink with all your hearts, "To Henry Irving. Let us wish him health and prosperity while away, success unbounded, socially and professionally, and a safe return."

Mr. IRVING, on rising to respond, had a most flattering reception. In the course of his remarks he said: I think the stage an admirable career for any one at all fitted for it. I doubt if the average writer, painter, doctor, or lawyer does better than the average actor. Of course, the actor can never be wealthy ; that is hardly possible. Where all depends upon a man's individual efforts and upon his health, wealth is almost impossible ; but we have the compensation of a delightful art—an art which Voltaire calls the most rare, the most beautiful, and the most difficult. Difficult it certainly is, and it is not made easier by the fact that people never can agree whether an actor be a wonder of merit or a phenomenon of incapacity, Party feeling does not run much higher in politics than it does in the play-

house. Some regard you with liking, others with fanatical hatred. I must say I rather like good haters, for the more furious their aversion, the more do they excite the opposite sentiment. But it is a bad day for the actor if his spirit quails before attack. "Perseverance keeps honour bright." Do your duty, be faithful to the public to whom we all appeal, and that public will be faithful to you. Playgoers are exacting, but they are also just. I think, too, that they are more just now than they were in former times, owing, perhaps, to the diffusion of truth through the medium of the press. An Edmund Kean could not now be driven from his native land; nor could such a management as Macready's at Covent Garden or Drury Lane bring with it anything but success and profit. Give the public what they can appreciate, and you will win their hearty support. But trumpeting won't bring it—nor luck won't bring it. No; the lucky cat watches, and the lucky actor works. But there is a mode of rewarding actors which has been much talked of lately—the conferring of titles. Grateful as one would be for the motive which would dictate such an honour, its acceptance by an actor in harness, would, I believe, be a mistake. Titles for painters, if you like—they paint at home; for writers—they write at home; for musicians—they compose at home. But the actor acts in the sight of the audience—he wants a fair field and no favour—he acts among his colleagues, without whom he is powerless; and to give him any distinction in the playbill which others would not enjoy would be prejudicial to his success, and fatal, I believe, to his popularity. My host has spoken of my management. Well, you all know that the successful management of a theatre is no easy thing, though I am often taught to believe that one has only to exhaust archæological detail, and offer sumptuous display of costume, scenery, and accessories, to insure the success of a play, especially one of Shakespeare's. A very excellent receipt for any enterprising speculator who may have a few thousands to throw away. No, my good friends, none know so well as you how thoughtless all such assertions are. Study of character, earnestness of the acting, incessant rehearsal, and attention to details, which will stimulate and not distract the imagination, these are the methods of success. I believe that all plays should be perfectly mounted. It is what actors and authors have been striving to do from Shakespeare's time. He tried with properties, and would have tried with scenery had he been alive now. In striving to delineate the people created in plays one must attempt to realise the places in which they lived. For myself, I would as soon play "Hamlet" in powder as without. If nothing else is expected nothing will be missed; but when something else is expected something else must be given, and I would give the best. As

our pictorial art has progressed so has our stage art, and I shall always continue to bestow as much care upon a Shakespearean production as I should upon the work of any other playwright. Shakespeare is, I think, worthy of it, and until a better man appears I shall continue to think so.

Mr. Irving, who had been frequently applauded, was loudly cheered when he sat down.

Mr. TOOLE then proposed the toast of the "Foreign Visitors" in a very humorous speech. He commenced by wondering why he had been chosen, the only solution of the question being that he had been so much accustomed to play "Ici on parle Français." He made allusions to the different exponents now in London of the characters in "Fedora," calling attention to the happy circumstance that the two Loris Ipanoffs—M. Berton and Mr. Coghlan—sat side by side, whilst he, as the third, could address them. He told a circumstance which not long since had touched him deeply, as showing the growing spirit of brotherhood in art; how, at the house of a mutual friend, he had heard a great painter—one of the greatest of any time—ask a great actor to give him a few hours' sittings now and again, as he wished to present his picture to the Garrick Club. You will understand my pleasure, he said, when I give you the names: the painter was Millais, and the actor Irving. He coupled with the toast the names of Mr. J. S. Clarke, Mr. Lawrence Barrett, Mr. John T. Raymond, and M. Berton.

These gentlemen made suitable replies, notably Mr. LAWRENCE BARRETT, whose earnestness in speaking of his art and his friends much impressed his hearers. Mr. Barrett alluded to the certainty of welcome which awaited British actors of note in America. He called attention to the fact that every notable actor who had crossed the Atlantic had met with welcome and success, appealing to the witness of many of the men in the room, beginning with the veteran James Anderson. He paid an eloquent tribute to the high position which Mr. Irving had achieved in his art and in the world at large, saying that he thought any English actor who had at heart the welfare of his calling or the honour of his art should be proud to take off his hat when a tribute of respect to Mr. Irving was on foot. He will meet, he said, a grand welcome in America, where every actor, great and small, is proud of him. At his landing he will be greeted with warm clasps of the hand, literature will step out to do him honour, and every American actor will feel that a part of his glory is shared with the brothers of his craft—that each will share in his triumph and take a leaf from his chaplet of laurel.

M. BERTON made a happy reply in French, and Mr. HARE proposed the health of Mr. Bancroft, shortly after which the company separated.

MR. IRVING AND THE THEATRICAL FUNDS.

Mr. Irving has been twice elected Chairman of the Royal General Theatrical Fund. The first occasion in which he took the chair was on July 1st, 1875, the thirtieth anniversary festival. The subscription list on this occasion amounted to nearly £1100, being the largest ever announced. Mr. Irving's speech was as follows :—

Ladies and Gentlemen,—Some twenty years ago a boy stood by the door of the London Tavern, watching the guests as they assembled for this Fund's dinner, delighted to recognise the face of some actor he had seen, eager to catch a glimpse of some famous man he had heard of. Time—too often a laggard in bestowing the rewards for which we toil—has dealt kindly with me, and with grateful heart I say so. There are few prouder honours to be won than those bestowed upon a man by his fellow-workers. That I am here now proves to me that I have gained the good wishes of my fellow-workers, and when I tell you that I was the boy who waited at the London Tavern door, and that nearly twenty years of an actor's life finds me in this chair to-night, you will believe that I deeply feel the honour you now show me. Distinctions, though, bring troubles in their wake. I have not the eloquence of my predecessors—I am unable to draw gold by my glowing words. Eloquence such as theirs—the true philosopher's stone—I do not possess. I dare not enter the lists with those who have gone before me, so I shall therefore beg in a few words to tell why the actor's calling is a specially worthy one for public consideration, and I hope the round unvarnished tale may teach those who know little of our trials and temptations that truest of all feeling for our fellow-creatures—feeling for them in their breeches' pockets. In this uncertain world there is nothing more uncertain than the career of an actor. The scene of his life may shift from poverty to comfort almost as quickly as in the stage grooves the cottage gives place to the palace. He has few ties of neighbours or neighbourhood, for

> "Arab-like, his tent is pitched,
> And straight again is furled."

Rarely can he reckon upon an engagement of sufficient duration to give him, should sickness or sorrow come upon him, the solace of sympathising

friends. An accident may give him the favour of the public, which another accident may as quickly snatch away; and public favour is his daily bread—

> "Time hath, my lord, a wallet at his back,
> Wherein he puts alms for oblivion:
> These scraps are good deeds past, which are devoured
> As soon as they are made, forgot as soon
> As done."

There are those, too, to whom recognition—if it ever comes—comes so late that, as Ruskin so truly says, the laurel crown so tardily bestowed can only avail to be laid upon their mother's grave. But granted that the actor be one of Fortune's seeming favourites, is it unnatural that even a strong mind might be turned by such a test, or that the prudent economies of private life might be somewhat forgotten in the glamour of the stage? How can the benevolent stage uncle, whose plethoric purse makes life so easy—how can he refuse his last half-crown to an old brother actor out of an engagement?—for actors are a singularly benevolent race. Or how can a Bassanio who one night has been tossing about 6000 ducats on a Shylock who has been rejecting a much more considerable sum (though I think Shylock probably would not)—but how can the luxurious Signor Bassanio be expected on the following morning to get to a rehearsal by the third class of an underground railway? He certainly has a great temptation to travel first, and I remember a famous comedian once saying to me—"Sir, when I play Charles Surface, I dine off the liver wing of a chicken, moistened by a bumper of sparkling burgundy." Artistic instincts are frightfully opposed to business habits. Remember, ladies and gentlemen, I am not speaking of the fortunate London actor in his snug rooms here, his comfortable cottage there, and a handy little sum at his banker's; I am speaking of the poor country actor who, on 25s. or 30s. a week—when he can get it—to fulfil an engagement has to journey from Aberdeen to Plymouth—who has to play lords, dukes, and electors, and Counts Palatine, and dress them all himself; who perhaps has to exist four, five, or six months out of the twelve, chameleon-like, on air, and perhaps with a wife and several small children—how is this unfortunate being to put by for a rainy day? And if the man be earnest and a student, he must spend money in artistic work. He wants a wig for this, boots, shoes, buckles for that—in short, everything that has been worn since clothes were invented—and all this on 25s. a week. He must try and look the character he acts, and the more artistic a man's mind is, or the more fastidious his taste, the more he is tempted to be what the thoughtless call extravagant. The British public,

though, is "tender and true" to old favourites; and really it's fortunate they are, for we have no State aid or help of any sort; and what a blessing it would be if we had, for then we might have a school to train our actors. But now

> "'Tis sure no wonder if unguarded youth
> 'Midst error's windings miss the tracks of truth."

But while I allude to a few circumstances which may somewhat explain the so-called improvidence of the theatrical profession, I know that in no other country is such continuous favour, or such noble generosity, shown to aged and indigent actors. There must come to one and all who linger beyond man's allotted span a time when the grasshopper becomes a burthen, and when tasks that youth made light of are no longer possible. This is our aim to-night, to provide not alone for the sick and needy, but for the old and forgotten, and to cheer with kindly comforts (so precious in age and penury) those who once gave us pleasure.

> "Grown aged, used up, and turned out of the stud,
> Lame, spavined, and wind-galled, but yet with some blood,
> While knowing postillions his pedigree trace,
> Say his dam won that sweepstake, his sire gained that race;
> And what matches he won do the ostlers count o'er,
> As they loiter their time at some hedge alehouse door;
> While the harness sore galls and the spurs his sides goad,
> And the high-mettled racer's a hack on the road;
> Till at length having laboured, toiled early and late,
> Worn out by degrees, he plods on to his fate.
> Blind, old, lean, and feeble, he treads round a mill,
> And draws sand till the sand of his hour-glass stands still."

So said genial Charles Dibdin of the high-mettled racer, and as those veterans who once ran the race we are now running gave us of their abundance, so I hope, gentlemen, you will give us of yours this night. I beg to propose "The Health of the London General Theatrical Fund," coupled with the name of the Hon. Treasurer, Mr. Buckstone. (Loud and continued cheers.)

The second occasion in which he took the chair was on July 29th, 1881, when he was again successful in obtaining a large subscription list.

It should also be noted that Mr. Irving is the chief promoter and president of the Actors' Benevolent Fund, an excellent institution, established in 1882, for the relief of distressed actors and actresses.

M. JULES CLARETIE ON MR. IRVING.

DURING the summer season of 1879, M. Jules Claretie, the eminent French dramatic critic, saw Mr. Irving play at the Lyceum. In his weekly article to "La Presse," of June 22d, 1879, he recorded the impressions made upon him by his visit. The following is a translation of what he wrote :—

"Richelieu" was the first play in which I saw Mr. Irving in London. Here he is superb. The performance amounts to a resurrection. The great Cardinal, lean, worn, eaten up with ambition, less for himself than for France, is admirably rendered. His gait is jerky, like that of a man shaken by fever; his eye has the depths of a visionary; a hoarse cough preys upon that frail body, which is yet made of steel. When Richelieu appears in the midst of the courtiers, when he flings scorn in the face of the mediocre man who is to succeed him, when he supplicates and adjures the weak Louis XIII., Irving gives that grand figure a striking majesty.

And how profound an artist the tragedian is! I went to see him in his dressing-room after the performance. I found him surrounded by portraits of Richelieu. He had before him the three studies of Philippe de Champaigne, which are preserved in the National Gallery: Richelieu seen full-face, right-hand profile and left-hand profile, and also a photograph of the full-length portrait of the Cardinal by the same Philippe de Champaigne. When he plays Louis XI. he studies Comines, Victor Hugo, Walter Scott, and all those who have spoken of the bourgeois and avaricious king who wore out the elbows of his ratteen pourpoint on the oak tables of his companions the fell-mongers and shoemakers. The actor is an adept in the art of face-painting, and attaches great importance to the slightest details of his costume.

Mr. Irving, in spite of his superb, energetic, and fine head, has an air rather elegant than robust. He is as charming outside the theatre as he is touching on the stage. His dressing-room, with the pictures that are hung there, and the hospitality that awaits visitors, reminds one of the artistic *loge*, such as it is figured in Madame Sands' novel "Pierre qui roule," or in Dumas' famous drama "Kean." Only here we must not place as a sub-title "Désordre et Génie," for you feel in Irving and in his company the correct rectitude of the gentleman beneath the inspiration of the lettered artist. We were asking him the other night what historical personage would tempt him, what physiognomy, he who excels in what I call resurrections, he would like to make alive again. "What personage?" he asked. "Yes; which is the hero that seduces you?" He reflected a moment, his fine head becoming suddenly pensive. "French or English?" he asked again. "French or English, it does not matter." "Well," he replied, after a moment's reflection, "I should like to create a Camille Desmoulins." He has, indeed (adds M. Claretie), the energetic type and also the fineness of the men of

the eighteenth century. With his long black hair and his fine witty smile, he is a very living Camille. Perhaps there is more kindness in his features than there was in those of the malicious author of "Révolutions de France et de Brabant." It is the Camille of the "Vieux Cordelier." He would gladly incarnate that enthusiastic journalist, and Miss Ellen Terry, who plays Ophelia with him in "Hamlet," would make a touching Lucile. But the little success obtained by the piece on Camille Desmoulins that was played in Paris deters Henry Irving, who feels himself attracted rather by the physiognomy of André Chénier. He would be, and I hope will be, absolutely admirable if he has confidence in him who writes these lines, and who would regard it as a good fortune to have such an actor for an interpreter.

Mr. Irving's literary and subtle mind leans to psychological plays—plays which, if I may so express myself, are more tragic than dramatic. He is the true Shakesperean actor. In his hands Richelieu acquires vitality; he raises the character to his own level. This is also the case with "The Bells" and "The Lyons' Mail." Mathias has the deep remorse of a Macbeth; the destiny which governs Hamlet, weighs over the head of Lesurques. How great was the pleasure which his performance of Hamlet afforded me! For a literary man it is a source of real enjoyment. In "Hamlet" the taste and variety of the costumes brings to mind some of the pictures of Alma-Tadema and Jean-Paul Laurens. I have never seen anything so deeply, so tragically true, as the scene of the burial of Ophelia. In this character Miss Ellen Terry might be taken by one for a pre-Raphaelite apparition, for a living model of Giovanni Bellini.

As Louis XI. Mr. Irving has been judged superior to Ligier. Dressed with historical accuracy, he is admirable in the comedy element of the piece, and the chief scenes with the monk and Nemours. The hands, lean and crooked as a Harpagon—the fine hands whose character is changed with each of his *rôles*—aid his words. And how striking in its realism is the last scene, representing the struggle between the dying king and his fate!

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EDINBURGH AND LONDON.